

Television

THE BUSINESS MAGAZINE OF THE INDUSTRY

ELEVENTH YEAR OF PUBLICATION

SEPTEMBER 1954

How Top 50 Advertisers Allocate
Their Media Expenditures

page 30

NETWORK TV FOR LIMITED
BUDGETS

page 28

"The one station which can sell Pennsylvania's third city . . . and which dominates the Tri-State Market."



Mr. Edward Lamb
Owner, WICU

TM
LIBRARY
INDIANA UNIVERSITY
BLOOMINGTON IND
12-54 R A

WICU

Channel 12
ERIE, PENNA.

NBC—ABC—DuMont

Pledged to Public Service

\$1,409,148,000 Effective Buying Power
WICU serves and sells 98.6% of Erie
county's homes . . . and 79% of the
274,600 homes in the Tri-State area.

WICU-TV—Erie, Pa.
Edward Petry & Co., Inc.

WIKK-AM—Erie, Pa.
Edward Petry & Co., Inc.

WTOD—Toledo, Ohio
Forjoe

WHOO—Orlando, Florida
Forjoe

WMAC-TV—Massillon, Ohio
Edward Petry & Co., Inc.

The Erie Dispatch—Erie, Pa.
Reynolds-Fitzgerald

* TV
* NEWSPAPER

an EDWARD **LAMB** Enterprise

Home Office—500 Edward Lamb Bldg., Toledo, Ohio...Washington Office—1177 National Press Bldg.

THIS



IS THE

Only

LICENSE YOU NEED

to sell 74,851[†] TV homes

KARK-TV is all you need to drive home your sales story to the 74,851[†] television families in Central Arkansas — a 24 county market of 699,700 people who earned \$796,132,000 in spendable income and spent \$547,024,000 on retail goods last year.*

You reach this vast audience via KARK-TV's powerful 58,000-watt E.R.P. video signal over a 70-mile 0.1 mv/m radius on Arkansas' lowest band, VHF channel four.

In the driver's seat for KARK-TV is the same skilled management that has steered KARK radio to the Number One position among all Little Rock stations in sponsor acceptance and audience ratings.

And you won't find a better sales vehicle than KARK-TV's exceptional programming, featuring the greatest attractions in show business as NBC's exclusive television affiliate in Central Arkansas, with local personalities of proven popularity.

*Source: SRDS 1954 Consumer Markets

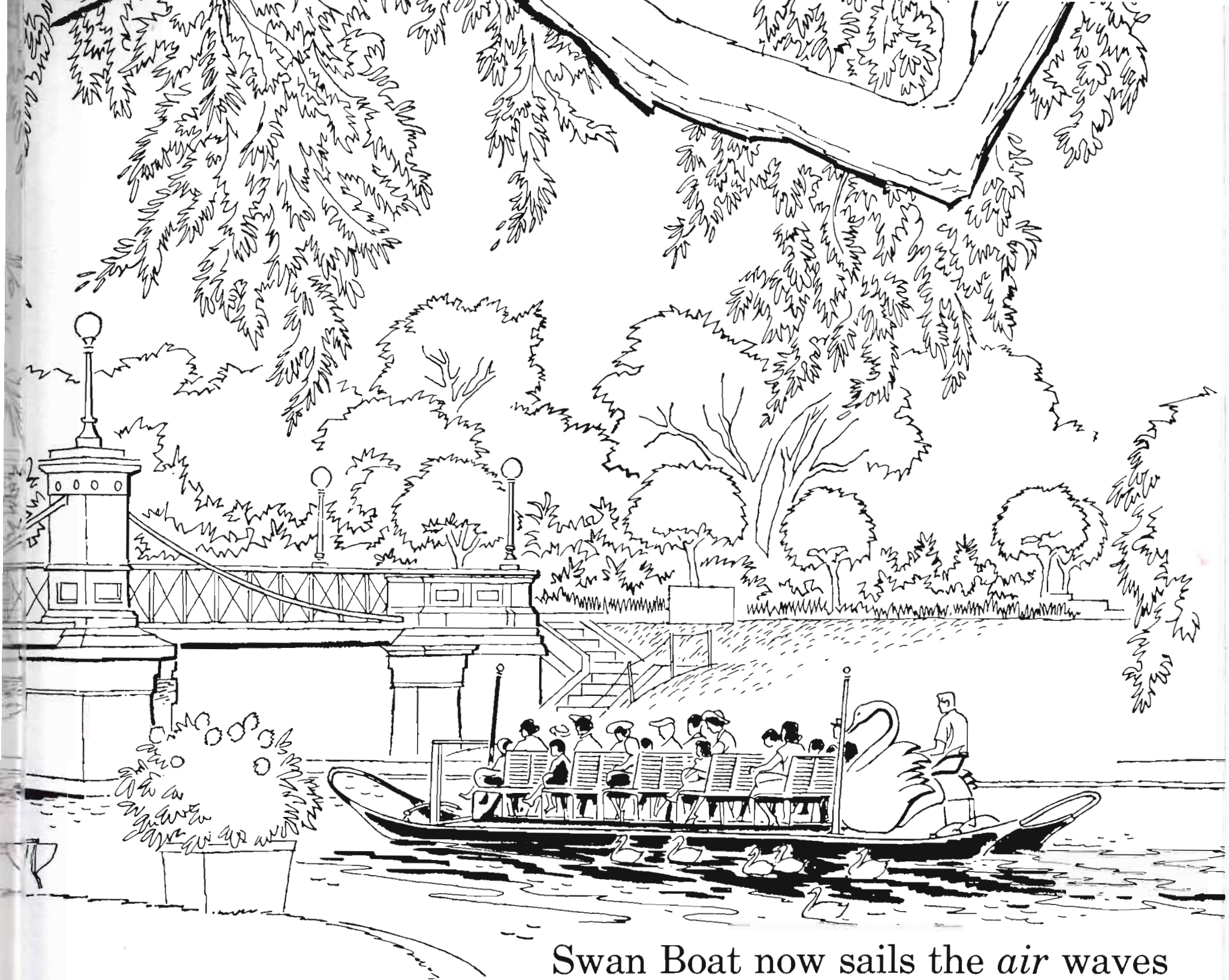
†As of July 31, 1954

Your License to Succeed in the Land of Opportunity



KARK-TV
Channel 4

LITTLE ROCK, ARKANSAS



Swan Boat now sails the *air* waves over WBZ-TV!



Swan boating in the Public Gardens is quite a Boston tradition, you know. A nice one, too. And now Boston's WBZ-TV has captured the enchanting atmosphere of this century-old tradition and given it a modern touch. The result is the delightful daily live TV show, "Swan Boat."

Five mornings a week, "Swan Boat" provides the same relaxed gaiety and whimsy of these famous summertime cruises . . . in an hour of music, news and lighthearted fun.

What a show it is! Visual presentations of current hit songs . . . a special newscast to the New England housewife . . . daily vignettes of a growing baby girl . . . "Husband's Haven" . . . a colorful Bostonian "character" in a series of fanciful New England situations . . . tips by a popular women's commentator . . . guest celebrities.

And since "Swan Boat" is tuned to the tastes of New Englanders, it will play a happy tune on your cash register, too.

You can find out about choice seats on Swan Boat by calling Herb Massé, WBZ-TV Sales Manager, at ALgonquin 4-5670 . . . or Eldon Campbell, WBC National Sales Manager, at PLaza 1-2700, New York.



WESTINGHOUSE BROADCASTING COMPANY, INC.

WBZ-TV • WBZA, Boston; KYW • WPTZ, Philadelphia; KDKA, Pittsburgh;
WOWO, Fort Wayne; KEX, Portland; KPIX, San Francisco

National Representatives, FREE & PETERS, INC.; KPIX represented by: THE KATZ AGENCY, INC.

EVERYBODY LOVE

Sponsors, Stations, Agencies... They're all r

ANN BAKER stars as "Corliss"
BOBBY ELLIS as "Dexter"



JEEPERS! EVERYBODY
LOVES FAMILY SITUATION COMEDY... TV'S
MIGHTIEST SELLING FORCE! WHEN FAMILIES
SEE THEMSELVES AS THE ARCHERS (THAT'S US)
YOU'VE GOT THEM BY THE EMOTIONS!
JUST LOOK AT A FEW OF THE MANY
BUSINESSES WE'RE SELLING FOR!
HURRY! LET US ADD
YOUR NAME, JUST WRITE,
WIRE OR PHONE!



STORES

SAFeway STORES in Wash., D.C.
SEARS ROEBUCK in Houston
KROGER STORES
in Cincinnati and
Peoria, Ill.

DAIRIES

SEALTEST DAIRIES, Inc.
in Pittsburgh, Altoona
and Erie, Penn.
ABBOTT DAIRY
in Philadelphia

STATIONS

WCCO-TV, Minneapolis
WTSK-TV, Knoxville
WMSL-TV, Decatur, Ala.
KROD-TV, El Paso
KOA-TV, Denver
WTVJ-TV, Miami
and many
others

FRE
PRO
STAG
MA

CORLISS!

the America's Favorite Family!



CANDY

BROWN & HALEY
CANDIES
in Pacific Coast
Markets

BREAD

HOLSUM BREAD
in Salt Lake City
HARVEST QUEEN
BREAD in
Fresno, Calif.

OIL

LION OIL COMPANY
In Tennessee,
Arkansas,
Louisiana,
Mississippi,
Texas

FUN-KISSED FAMILY SITUATION COMEDY...

5 SPONSOR
IDENTIFICATIONS
INCLUDING
3 FULL LENGTH
COMMERCIALS
IN EVERY HALF-HOUR!

"MEET CORLISS ARCHER"

COSMETICS

SWEETHEART SOAP
in Boston
(Cosmetic Division)

Based on Characters Created by F. Hugh Herbert

TV's NEW, BIG-HIT SHOW

With a Big PAY-OFF For Sponsors!

MARY BRIAN
as "Mrs. Archer"
JOHN ELDREDGE
as "Mr. Archer"



UTILITIES

FLORIDA LIGHT & POWER
in North and South Carolina
ARIZONA PUBLIC SERVICE
in Phoenix

VALLEY ELECTRIC
in San Luis Obispo,
California

ZIV TELEVISION PROGRAMS, INC.
1529 MADISON ROAD, CINCINNATI, OHIO
NEW YORK HOLLYWOOD

NOW

FULL POWER with 100,000 watts on WBAP-TV. The Southwest's pioneer television station continues to lead with the completion of a 1113-foot tower-antenna. This new transmitter—tallest in Texas—is capable of color as well as black-and-white transmission.

WBAP-TV

More and more coverage for your advertising dollar — reach deep into this billion dollar plus market with WBAP-TV's powerful signal. More POWER means more SETS! And the set count in the WBAP-TV area is NOW

FULL POWER!

402,940

WBAP-TV



THE STAR-TELEGRAM STATION • ABC-NBC • FORT WORTH, TEXAS

AMON CARTER
Chairman

AMON CARTER, JR.
President

HAROLD HOUGH
Director

GEORGE CRANSTON
Manager

ROY BACUS
Commercial Manager

FREE & PETERS, Inc. — National Representatives

TELEVISION

THE BUSINESS MAGAZINE OF THE INDUSTRY

Volume XI, Number 9, September 1954

CONTENTS

ARTICLES

- THE UHF DILEMMA** 27
TELEVISION Magazine takes an editorial stand on a crucial industry problem
- THE NETWORKS ARE MAKING ROOM FOR THE LOW BUDGET ADVERTISERS** 28
Rise in magazine shows makes network TV possible on less than \$100,000 a year
- TV TAKES THE MEDIA LEAD FROM NEWSPAPERS** 30
Highlighting trend, 22 of top 50 spenders made TV their prime medium in 1953
- THE PROGRAMMERS—A Profile** 32
The men who head the four networks' programming operations
- TV'S GREATEST SUCCESS STORY** 34
Raymond Spector describes the TV strategy behind the rise of Hazel Bishop
- WILL THEY BUY YOUR PRODUCT IF THEY LIKE YOUR COMMERCIAL?** 36
Continuing study of the TV audience
- BEER ON TV** 43
A special report on how brewers are using TV
- BACKSTAGE WITH "SEARCH FOR TOMORROW"** 56
It takes a staff of 25 to get a soap opera on the air
- HOW DID STATION X GET ON THE SCHEDULE** 66
Six timebuyers discuss the factors that influence station selection

DEPARTMENTS

- FOCUS On TV Business** 8
- STATUS MAP** 16
- CIRCULATION REPORT** 18
Set count and penetration for full coverage area of each TV market
- FOCUS On People** 25
- STATION MANAGEMENT: WSAZ Profit-Sharing Plan** 61
By Lawrence H. Rogers II, general manager, WSAZ-AM-TV
- FILM BUYING GUIDE** 69
Rating and competition for reruns of former network shows
- PROPS AND PREMIUMS** 70
Tad Reeves reports on production and promotion aids
- EDITORIAL** 78

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Published monthly by the Frederick Kugel Company, Inc. Publication office, 90 West Central Street, Manchester, New Hampshire. Editorial, advertising and circulation offices, 600 Madison Ave., New York 22, N. Y. PLaza 3-3671. Single copy, 50 cents. Yearly subscriptions in the United States, its possessions and nations of the Pan American Union, \$5.00; in Canada, \$5.50; elsewhere, \$6.00. Entered as second class matter April 22, 1952, at the postoffice at Manchester, N. H., under the Act of March 3, 1879. All rights reserved. Editorial content may not be reproduced in any form without permission.

WGAL-TV
Lancaster, Pennsylvania
NBC • CBS • DuMont
One of America's Pioneer Television Stations
now covering great new prosperous territory with 316,000 watts

Mr. Channel 8

316,000 WATTS

Steinman Station
Clair McCollough, President

Represented by

MEEKER TV, Inc.

New York
Los Angeles

Chicago
San Francisco

first **today**... then **HOME**

With TODAY, starring Dave Garroway, NBC gave network television advertising a new dimension. *Flexibility* and *low cost* were its measurements. TODAY has become the biggest grosser in TV.

Then, to give advertisers the strongest possible hold on the nation's homemakers, NBC developed HOME, starring Arlene Francis. In six short months, HOME has established itself as *the* outstanding woman's service program.

And now... with **TONIGHT**, starring **Steve Allen** (debut: September 27)... the advertiser's day is complete! Now for the first time, advertisers can reach television's late-night audiences with "live", top-calibre, *network* programming. Now, for the first time, small change can buy big-league nighttime television.

WHAT'S GOING ON...TONIGHT? From 11:30 p.m. to 1:00 a.m. in the East... 11:00 p.m. to 12 midnight in Central Time zones... **Steve Allen**, the brainy, zany, big-time salesman, master of the unfrantic antic, who's as likely to shave, take off his socks, or milk a cow, as he is to spin out a tune, presides over these great goings-on:

1) **TONIGHT** takes America to Broadway during its most glamorous hours. It will go backstage and out front on glittering opening nights.

2) **TONIGHT** brings world-famous stars, critics and nightclub entertainers to the hearthsides of the nation.

3) **TONIGHT** gives the *very* latest news, weather reports and sports results... and brings in special events by remote pick-up.

Like its big brother (TODAY) and sister (HOME), **TONIGHT** offers important new television values to advertisers:

- big-time network TV at low cost
- complete flexibility—you buy only as much as you need, when you need it
- showcasing of your product by celebrities—at no additional cost
- minimal production costs for commercials
- special services by NBC Merchandising Department—unique in the TV industry
- **TONIGHT** makes the last commercial impression of the day... and it's the last impression that LASTS!

TONIGHT's low advertising costs will be even lower under NBC's new "T-H-T" Combinability Discount Plan—which gives you TODAY, HOME, and **TONIGHT**, at great savings. **TONIGHT** also offers *additional* savings under its Charter Client Plan—with exceptional advantages for the new program's first advertisers.

TONIGHT, by itself or in combination with TODAY and HOME, is ready to go to work for you! Better check with your NBC representative

NBC TELEVISION
a service of Radio Corporation of America

and now **tonight**



STEVE ALLEN *brainy, zany, big-time salesman*



on TV business billings up stocks up
receiver sales up sets-in-use up everything up

BUSINESS for fall has been good —phenomenally good. CBS-TV and NBC put up their nighttime SRO signs early. Even the super-priced supershows found ready takers. The other two networks have been flashing out a constant stream of sales bulletins. Daytime is shaping up rapidly.

The reps say, judging on billings already received, that the fall of 1954 will be the biggest season spot TV has ever had.

Retail sales of television sets through May were running ahead of last year, although June shipments were down about nine per cent.

TV-electronics stocks climbed consistently throughout 1954 and hit a new index high of 351.2 in July, reflecting Wall Street's confidence that these upward turns will stick.

No matter how you measure it, television business is booming. Indications that the boom will continue can be found in the fact that among the country's 50 largest advertisers TV has become the number one medium, nosing out newspapers, the long-time king. (See the full story on page 30.)

There are still problems to be solved, of course. Caught between Congressional threats of investigation and regulation and some highly unworkable plans to save UHF, the industry is definitely on the spot. The dilemma of UHF is discussed in the first article in this issue. Insiders agree that action must be taken quickly, before the plight of the marginal U operators inspires measures that can harm the whole industry.

The creative men and the researchers are still struggling with commercial effectiveness. For an exclusive TELEVISION Magazine survey of consumer reactions to TV commercials, see page 34.

As the 1954-1955 season gets under way, perhaps the most encouraging sign for advertisers and station men alike is that the upcoming term promises so much improvement in TV's ultimate product, programming, that even the newspaper TV editors are getting excited.

NETWORK BILLINGS HIT NEW HIGH

	for June '54	for June '53
ABC	\$ 2,310,244	\$ 1,607,320
CBS	11,448,180	7,399,078
DuM	778,920	835,768
NBC	9,969,779	7,324,315
	\$24,507,123	\$17,166,481

June gross billings soared 42 per cent above the June 1953 total. Biggest gain was scored by CBS-TV, which took a 55 per cent leap, over the \$11-million mark. Next came ABC with a 44 per cent jump, and then NBC, gaining 36 per cent.

June 1954 Daytime vs. Nighttime Network

	Weekday Daytime	Sat. & Sun. Daytime	Evening
ABC	\$ 142,475	\$297,410	\$1,870,359
CBS	4,025,041	287,692	7,135,447
DuM	—	14,200	764,720
NBC	2,580,193	317,930	7,071,656

June figures confirm CBS-TV's lead in weekday daytime billings, but illustrate how close the nighttime race between Columbia and NBC has been. In June weekend daytime billings, ABC comes second only to NBC.

RECEIVER SALES AHEAD OF 1953

	1951	1952	1953	1954
January	—	371,024	640,073	731,917
February	—	411,258	537,122	536,017
March	—	497,501	603,704	505,493
April	—	312,410	319,721	371,720
May	—	276,699	244,191	308,728
June	—	232,023	431,089	
July	280,525	235,038	340,406	
August	245,716	233,429	430,101	
September	642,775	875,290	753,953	
October	508,900	847,219	621,768	
November	559,400	803,327	678,295	
December	655,252	1,049,770	774,856	

Source: Dun & Bradstreet, RETMA

Concern about high inventory at end of 1953 and the effect of color publicity on sales has proved to be unwarranted. Sales for the first five months of 1954 have not only exceeded current production but are ahead of both 1953 and 1952.

TV STOCKS UP 28%

Television-electronic stocks (as indexed by Standard & Poor) bounded to a new high in July. Even in the worst intra-trade gloom, confidence in management ability is growing. Solution of the color problem now seems more likely to the forward-looking investors, due to indications of popularly-priced TV sets and a general fall business pick-up which will be favorable to inventories. Beneficial too will be recent tax relief.

Month	TV- Composite Electronic	
	Index	Index
Jan	202.2	273.4
Feb	206.7	281.7
Mar	211.0	301.9
Apr	219.4	304.0
May	228.4	305.3
June	230.0	308.7
July	239.2	351.2



nothing **Works Like Wantmanship**

Might-buys become *must-buys* when the Crosley Group's three-way **Wantmanship** gets dollars headed your way. 1, program promotion builds maximum audiences for your advertising. 2, talent selling adds *personality force* to your commercials. 3, merchandising works with you all the way to the cash register.

Typically WLW-T, Cincinnati, proves that Crosley Group **Wantmanship** moves more merchandise faster, *at less cost*, than any other medium or combination.



the **CROSLEY GROUP**

Exclusive Sales Offices:

New York, Cincinnati, Dayton,

Columbus, Atlanta, Chicago

NOW... **WFAA-TV** in Dallas is the

MOST POWERFUL TV STATION IN ALL TEXAS!

Now . . . with 274,000 watts video effective radiated power* . . . **WFAA-TV** is the most powerful VHF station in the Southwest — including Texas, Oklahoma, Arkansas, Louisiana and New Mexico!

*Effective Sept. 26, 1954

This means 69% greater grade A coverage — and adds half a million people to **WFAA-TV**'s grade A contour! It means greater penetration of the 29-county **WFAA-TV** Market — the largest concentration of population, wealth and television homes in Texas! And it means a greater response from your advertising presented on **WFAA-TV**!

SERVING 398,000 TV HOMES

(WFAA-TV Research Dept., July 1, 1954)

Channel **8**

RALPH NIMMONS, Station Manager
EDWARD PETRY & CO., National Representative
Television Service of The Dallas Morning News

WFAA-TV
DALLAS
NBC - ABC - DUMONT

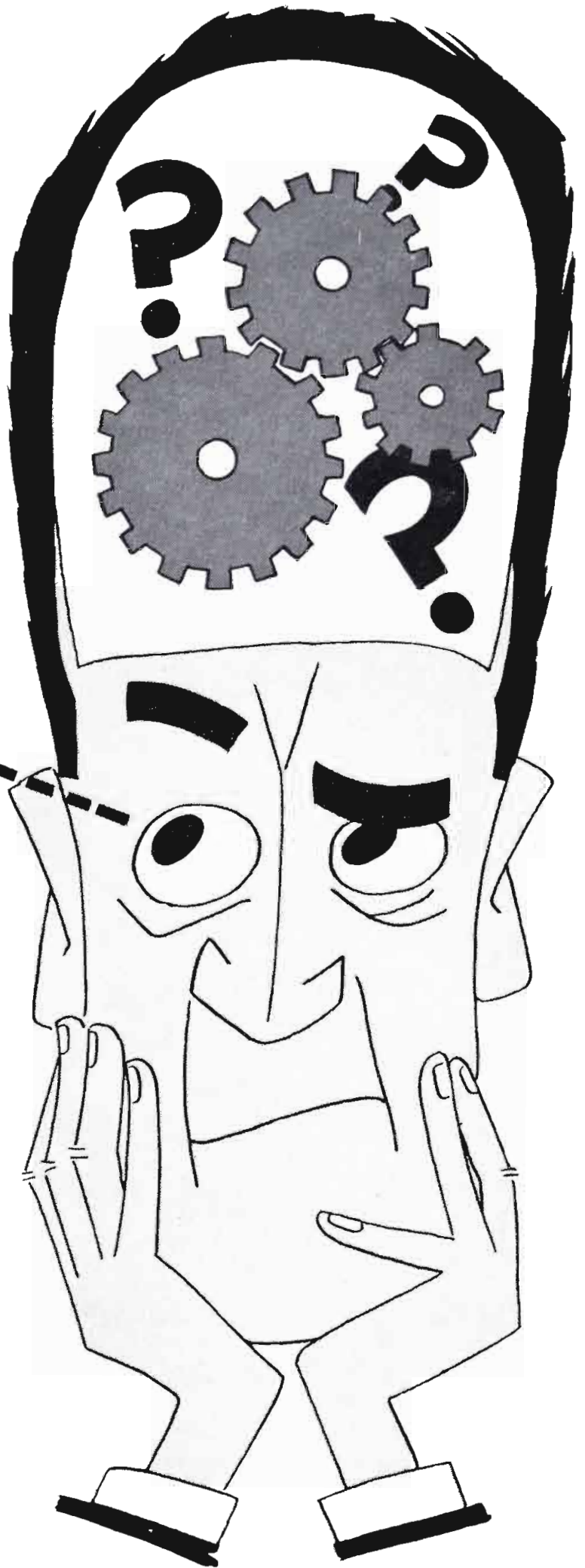
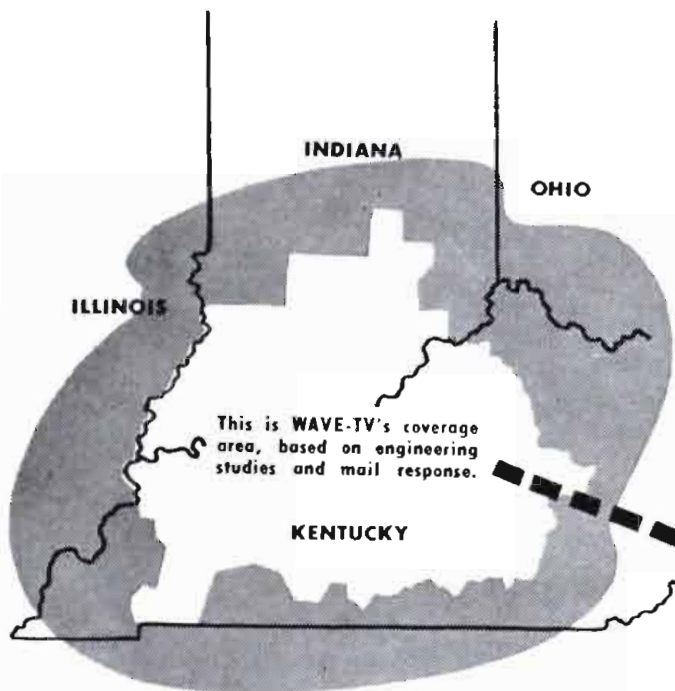
SOON...even **GREATER** service
for Texas' **GREATEST** Market...

Now under construction — **WFAA-TV**'s new 1,521-foot tower which will blanket the greater DALLAS-Ft. Worth market area with 316,000 watts. Coming **SOON!**

Channel **8**

NBC • ABC • DUMONT **WFAA-TV** DALLAS

WONDERING?



If you are wondering how to get the biggest TV audience in Kentucky and Southern Indiana —
ASK YOUR REGIONAL DISTRIBUTORS!

Now you can quit wondering, pondering or "thinking" about what TV station to use in Louisville! Grab your telephone, and ask your distributors anywhere within 100 miles—

"What is your favorite Louisville television station?"

Lots of busy ad men have reached some quick and accurate conclusions this way. We bet you can, too!

WAVE-TV

CHANNEL **3** • LOUISVILLE

FIRST IN KENTUCKY

Affiliated with NBC, ABC, DUMONT

NBC SPOT SALES, Exclusive National Representatives

CLASS OF SERVICE
 This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS
 DL = Day Letter
 NL = Night Letter
 LT = Int'l Letter Telegram
 VLT = Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

SYA094 MB591 M MWA288 NL PD=MILWAUKÉE WIS 1=

WTVW CHANNEL TWELVE MILWAUKEE ANNOUNCES BASIC AFFILIATION WITH ABC NETWORK APPOINTMENT OF EDWARD PETRY COMPANY AS ITS NATIONAL SALES REPRESENTATIVE STOP TARGET DATE FOR SERVICES AND FACILITIES OCTOBER TWENTY - SEVEN NINETEEN FIFTY FOUR STOP LOCAL SALES THOMAS E ALLEN SEVEN TWENTY TWO EMPIRE BUILDING BROADWAY SIX NINE NINE ONE TWO=

WTVW MILWAUKEE AREA TELECASTING CORP=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

FOCUS on TV Business—continued

SUMMER SETS-IN-USE UP, INDIVIDUAL RATINGS DOWN

What happened to viewing last summer? While individual program ratings might have been cut because of increased station competition, the level of sets-in-use for July 1954 registers a definite increase over July 1953. The comparison is based on National Videodex figures for the evening hours of the June 26–July 2 rating week of both years. The emergence of ABC as a major programming influence is reflected in these scores.

A good example is Tuesday night at 9:00 pm. In 1953, set use totalled 31.4 per cent; in the current year, 38.6. ABC's 1953 entries in this hour were *Madison Square Highlights* and *Summer Fare*, averaging a 6.4 rating. With *Kraft TV Theater* taking over in 1954, the rating jumped to 14.8. NBC and CBS-TV had pretty much the same programming—and the same rating level—in both years.

SUMMER SETS-IN-USE

EST	July '54	July '53	July '54	July '53
	Tues.	Tues.	Thurs.	Thurs.
7:00 pm	28.6	18.1	24.7	15.1
8:00 pm	33.9	24.6	33.6	26.0
9:00 pm	38.6	31.4	40.2	33.1
10:00 pm	38.7	41.6	40.4	35.2
11:00 pm	27.5	22.0	25.8	22.4

Source: Videodex

Turning to the Nielsen scores, the rating of the average evening network show (excluding children's vehicles) for the warm weather months dropped off from the mid-season mark, but no more steeply than it did in 1953 hiatus time. A rating point in 1954, of course, represents many more TV homes than in 1953. Competition's effect on rating levels is clearly shown in this comparison:

WARM WEATHER MONTHS VERSUS MID-SEASON

	1954	1953
Mid-season (average February- March-April)	23.9	27.2
Warm months (May-June-July)	19.7	22.1

Copyright A. C. Nielsen, August 1953

TOP TEN PIB CATEGORIES—THREE YEAR TREND STILL UP

Industry Class	Jan-June '54	Jan-June '53	Jan-June '52
Food and food products	\$ 29,864,959	\$ 18,918,013	\$17,211,238
Toiletries and toilet goods	21,024,047	16,708,696	12,753,292
Smoking materials	20,683,112	16,912,300	13,976,241
Soaps, cleansers and polishes	16,774,825	10,597,682	9,467,789
Automotive, accessories and equipment	13,712,029	8,995,155	7,483,748
Household equipment and supplies	12,891,969	8,898,197	5,234,095
Drugs and remedies	6,760,628	4,553,494	2,700,681
Radios, TV sets, phonographs, etc.	4,425,975	1,787,797	2,262,681
Confectionery and soft drinks	3,409,158	2,935,893	2,549,176
Beer and wine	3,395,757	2,372,321	3,130,870
TOTAL NETWORK BILLINGS	\$149,984,469	\$104,972,432	\$88,731,250

With total network gross billings for the first half of 1954 running 43 per cent above the first six months of the previous year, most of the top ten PIB categories registered parallel increases. Advertisers in these groups increased their expenditure by anywhere from 35 to 55 per cent. The group made up of manufacturers of radios, TV sets, phonographs and musical instruments, however, took a giant step in expenditures of 146 per cent, getting back into the top ten after a year's absence.

a 200 mile wide

habit!

...

for nearly 6 years, **WMCT** Memphis

was the only TV station

IN THE MID-SOUTH

The habit of tuning to WMCT during that long period is one that is firmly fixed today among 285,737 Mid-South TV homes.

And WMCT on preferred low band VHF Channel 5, operates on a maximum 100,000 watts power from its "topper" tower of 1,088 feet.

today, **WMCT** Memphis

is the only TV station

THAT EVERY TV HOME CAN

GET IN THIS AREA

This means that WMCT delivers a better signal service . . . a clearer picture over a wider area than any other Memphis TV station from 100 to 135 mile radius.

**THE ONE TV STATION
THAT SELLS ALL OF THE
MID-SOUTH**

WMCT

MEMPHIS'

First TV Station

NOW 100,000 WATTS

MEMPHIS - CHANNEL 5

WMC — WMCF — WMCT

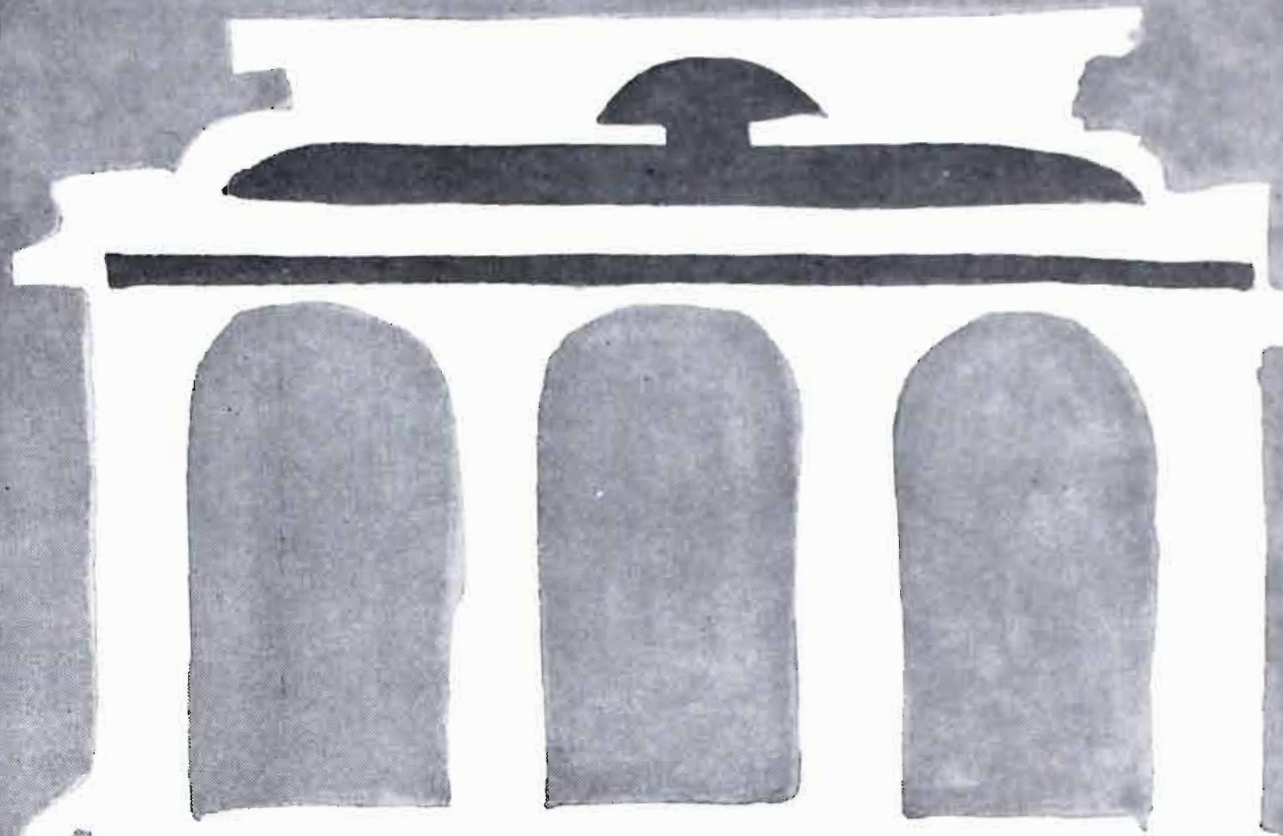
Affiliated with NBC

Also affiliated with ABC and DUMONT

Owned and operated by

THE COMMERCIAL APPEAL

National Representatives The Branham Co.

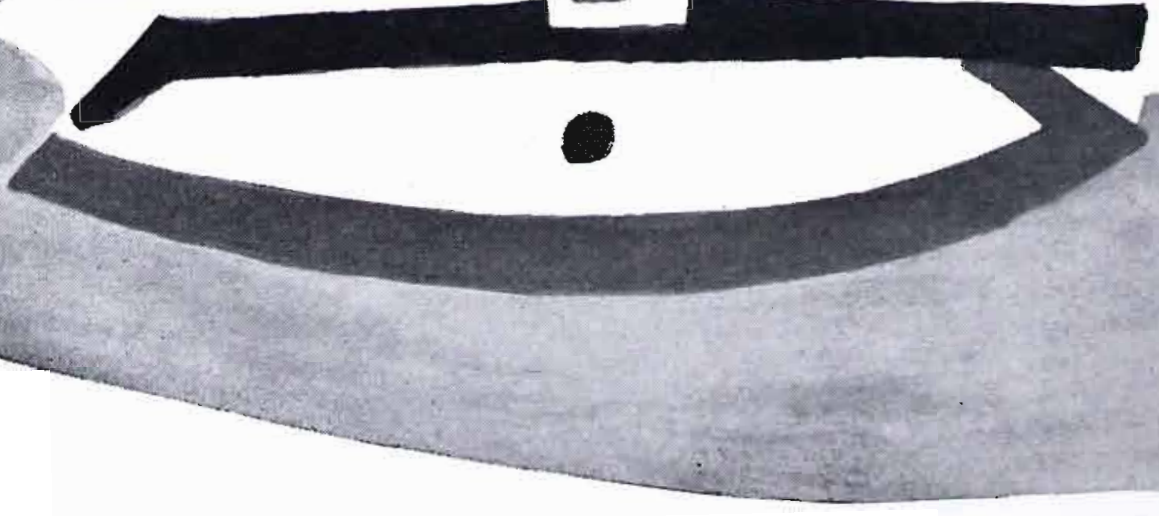


Presidio Ave. California

& Market



Streets



Now WBC means San Francisco, too

San Francisco's first television station, KPIX on Channel 5, has joined the group of radio and television stations operated by Westinghouse Broadcasting Company in key centers of the country.

KPIX is WBC's kind of station. It's the Number One station in San Francisco's one-million-set metropolitan area—as much a part of its daily life as the cable cars, hills, bays and bridges. As a WBC station, KPIX will continue the policies and programming that have placed it first with these people it serves and sells.

For more information about KPIX, now that it's part of the finest station group in the country, ask the National Representatives, the station sales staff, or call Eldon Campbell, WBC National Sales Manager. His number is PLaza 1-2700, New York.

KPIX channel 5

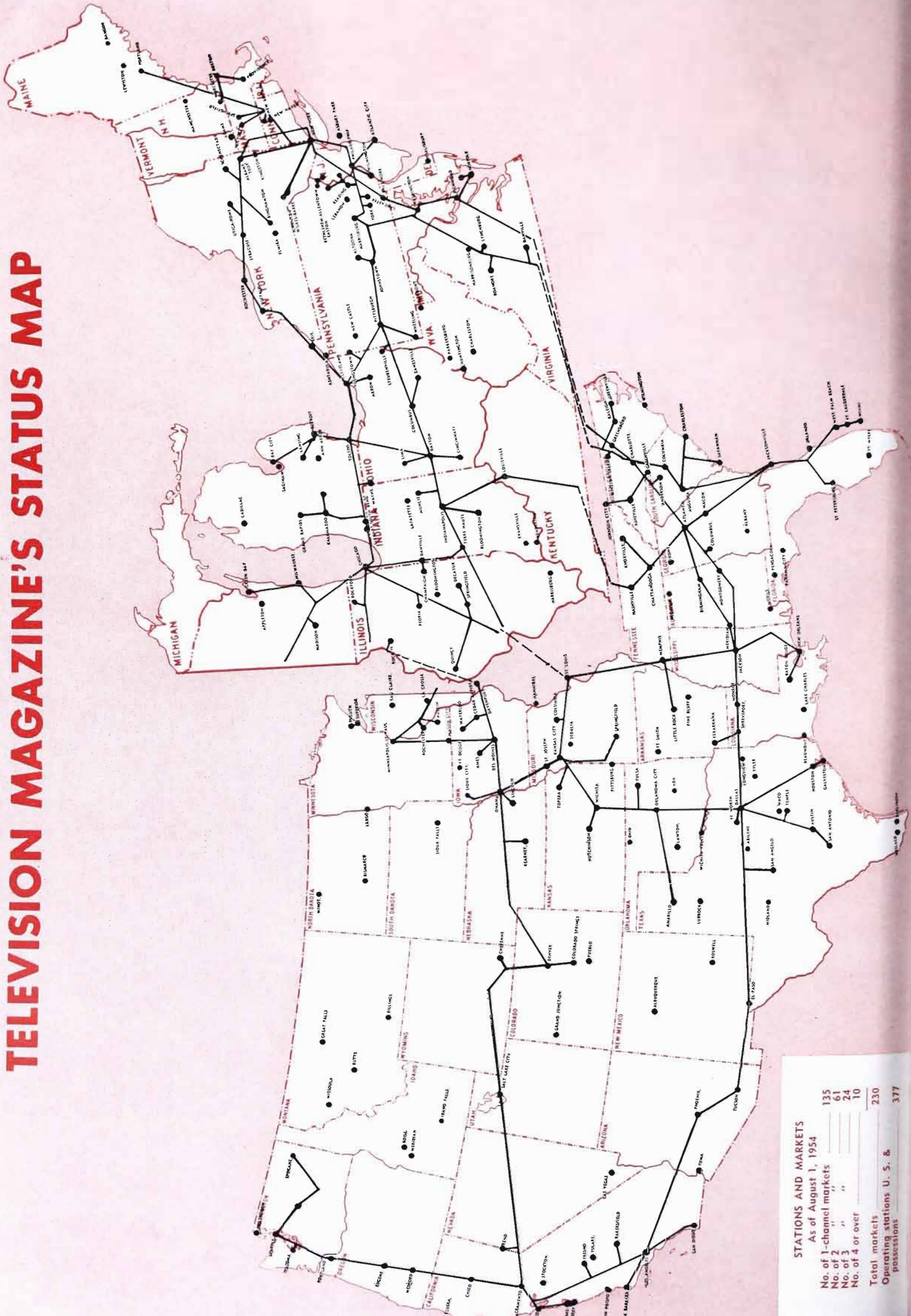


KPIX, San Francisco
WBZ-WBZA-WBZ-TV, Boston
KYW-WPTZ, Philadelphia
KDKA, Pittsburgh
WOWO, Fort Wayne
KEX, Portland

National Representatives: Free & Peters, Inc.



TELEVISION MAGAZINE'S STATUS MAP



STATIONS AND MARKETS

As of August 1, 1954

No. of 1-channel markets	135
No. of 2 " "	61
No. of 3 " "	24
No. of 4 or over	10
Total markets	230
Operating stations U. S. & possessions	377

This is *Activision!*



ACTIVISION is television in action . . . and the most active TV station in Detroit is WWJ-TV!

With the largest, best-equipped production and studio facilities of any TV station in its area, WWJ-TV produces network-caliber *action* shows and live commercials with maximum audience and sales appeal.

And WWJ-TV has the creative, experienced talent — both in back and in front of the

camera — which makes its live action shows leaders in the Detroit area.

WWJ-TV productions include *Michigan Barn Dance, Time for Music, Jean McBride's Cooking Show, Faye Elizabeth, Nancy Dixon, Ladies First, R.F.D. No. 4, Happy Hollow Ranch, Time Off for Sports, Michigan Outdoors, Singin' Along, Motor City Fights, News, Weather* and full-production studio commercials for a long list of film shows.

In Detroit . . .

*You Sell More
on channel*



WWJ-TV

WWJ-TV can help YOU build a show and build your sales in Detroit. See your Hollingbery man . . .

NBC Television Network
DETROIT
Associate AM-FM Station WWJ

September Circulation Report

HOW TELEVISION MAGAZINE COMPILES RECEIVER CIRCULATION

The circulation estimates below have been adjusted for most markets according to the recent Nielsen study released by CBS.

These are SPOT circulation figures—the total number of TV homes that can be reached in each market. If a given county is covered from more than one market, the sets in that county are credited to each market that reaches it.

These figures are the result of long-term, continuing study by TELEVISION Magazine's Research Department. They are neither network nor station estimates.

The circulation given for each market is that of the station with the most powerful range. Figures for individual stations will vary depending on channel, antenna location and height, power, etc.

The percentage of families owning television sets in each area (penetration) is listed directly after each market. Network affiliations are listed after each station. Where one network is listed twice for a specific market, in most cases this covers the situation where stations have a "spill over" affiliation only.

DEFINING MARKET COVERAGE

Using all available data—the research services, engineering contours, RETMA shipments, rating reports in overlapping areas as evidence of cross-viewing—TELEVISION Magazine has defined the Total Coverage Area for each TV market, taking into account evidence of viewing as well as signal contour. (For the names of the counties included in each market area see Market Book, August 1954.) There is a continuous re-examination of market definition in view of power and antenna height increases and the introduction of new stations.

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METHOD

TELEVISION Magazine first began reporting circulation back in 1950. There were no Nielsen studies then and therefore estimates were based largely on RETMA (Radio-Electronics-Television Manufacturers Association) shipments. When the Nielsen data and CBS projection became available last year, a new system of

computation was worked out, which enabled estimates to be made for all pre-freeze markets. With the release of the November Nielsen estimates, projections are now based on the following points:

1. Start of station operation
2. U. S. Census, April 1950
3. Nielsen, May 23, 1952
4. CBS-Nielsen Study, November 1953.

For post-thaw markets that have been on the air a sufficient length of time, projection curves have also been applied. However, for new markets that have been on for a short period, Nielsen data is only a guide. RETMA shipments are the base.

UHF

The most difficult task is to report accurately on the rate of conversion of VHF sets to UHF. The research services have made a number of surveys and, while these are not fully projectable, they do give an indication of conversion rates in some markets.

CIRCULATION AS OF SEPTEMBER 1

Total U. S.: 31,319,600

Stations which signed on after August 1st are not listed.

ABILENE, Texas—47.3	37,110
KRBC-TV (A,D,N)	
ADA, Okla.—39.0	56,250
KTEN (A)	
ADAMS-PITTSFIELD, Mass.	††
WMGT†	
AKRON, Ohio—17.4	†47,740
WAKR-TV† (A)	
ALBANY, Ga.—23.0	29,500
WALB-TV (A,D,N)	
ALBANY-SCHENECTADY-TROY, N.Y.	392,470
WROW-TV† (A,D); WRGB (A,C,D,N); WTRI† (C)	†75,830
ALBUQUERQUE, N.M.—37.4	41,530
KGGM-TV (C); KOAT-TV (A,D); KOB-TV (D,N)	
ALTOONA, Pa.—66.3	272,620
WFBG-TV (A,N)	
AMARILLO, Texas—55.5	55,320
KFDA-TV (A,C); KGNC-TV (D,N)	
AMES, Iowa—69.5	183,870
WOI-TV (A,C,D,N)	
ANCHORAGE, Alaska	10,200
KFIA (A,C); KTVA (D,N)	
ANDERSON, S.C.—33.0	†34,870
WAIM-TV† (C)	
ANN ARBOR, Mich.—14.9	†15,560
WPAG-TV† (D)	
APPLETON, Wis.—33.4	†33,780
WNAM-TV† (A)	
ASBURY PARK, N.J.—6.3	†7,700
WRTV†	
ASHEVILLE, N.C.—27.7	†24,480
WISE-TV† (A,C,D)	
ASHTABULA, Ohio—21.1	†19,380
WICA-TV†	
ATLANTA, Ga.—58.4	456,190
WAGA-TV (C,D); WLW-A (A); WSB-TV (N)	
AUGUSTA, Ga.—37.1	74,040
WJBF-TV (A,D,N); WRDW-TV (C)	
AUSTIN, Minn.—46.4	61,970
KMMT (A,C,D)	
AUSTIN, Texas—47.9	79,700
KTBC-TV (A,C,D,N)	
BAKERSFIELD, Cal.	93,660
KBAK-TV† (D)	
KERO-TV (A,C,N)	†46,920

BALTIMORE, Md.—85.6	
WAAM (A,D); WBAL-TV (N); WMAR-TV (C)	
BANGOR, Maine—57.5	
WABI-TV (A,C,D,N)	
BATON ROUGE, La.—36.7	
WAFB-TV† (A,C,D,N)	
BAY CITY-SAGINAW, Mich.	
WNEM-TV (D,N); WKNX-TV† (A,C,D)	
BEAUMONT, Texas	
KBMT† (A,D,N)	
BELLINGHAM, Wash.—50.1	21,380
KVOS-TV (D)	
BETHLEHEM-ALLENTOWN-EASTON, Pa.—17.2	†43,380
WLEV-TV† (N); WGLV† (A,D)	
BILLINGS, Mont.—32.5	10,620
KOOK-TV (A,C,D)	
BINGHAMTON, N.Y.—63.0	294,580
WNBF-TV (A,C,D,N)	
BIRMINGHAM, Ala.—48.9	288,600
WABT (A,D,N); WBRC-TV (C)	
BISMARCK, N.D.—29.0	8,930
KFYR-TV (C,D,N)	
BLOOMINGTON, Ill.—40.2	†33,960
WBLN-TV†	
BLOOMINGTON, Ind.—71.2	444,280
WTTV (A,C,D,N)	
BOISE-MERIDIAN, Ida.—34.3	29,520
KIDO-TV (A,D,N); KBOI (C)	
BOSTON, Mass.	1,215,700
WBZ-TV (D,N); WNAC-TV (A,C); WTOA-TV† (A,D)	†89,040
BRIDGEPORT, Conn.—10.1	†43,300
WICC-TV† (A,D)	
BUFFALO, N.Y.	422,600
WBNV-TV (A,C,D); WBUF-TV† (A,C,D,N); WGR-TV (D,N)	†143,270
BUTTE, Mont.—49.1	11,500
KOPR-TV (A,C); KXLF-TV (N)	
CADILLAC, Mich.—41.1	47,130
WWTW (A,C,D)	
CEDAR RAPIDS, Iowa—59.3	156,140
KCRG-TV (A); WMT-TV (C,D)	
CHAMPAIGN, Ill.—57.5	201,650
WCIA (C,D,N)	
CHARLESTON, S.C.—45.8	79,560
WCSC-TV (A,C,D,N)	
CHARLESTON, W. Va.—43.4	†45,790
WKNA-TV† (A,D)	
CHARLOTTE, N.C.	413,250
WAYS-TV† (A,D,N); WBTW (C,D,N)	†25,070

683,430	CHATTANOOGA, Tenn.—42.0	
	WDEF-TV (A,C,D,N)	
	CHEYENNE, Wyo.—44.8	
60,430	KFBC-TV (A,C,D,N)	
	CHICAGO, Ill.—82.2	1,933,920
†33,370	WBBM-TV (C); WBKB (A); WGN-TV (D); WNBQ (N)	
175,540	CHICO, Cal.—36.0	30,020
†84,610	KHSL-TV (C,D,N)	
	CINCINNATI, Ohio—82.7	443,440
	WCPO-TV (A,D); WKRC-TV (C); WLW-TV (N)	
	CLEVELAND, Ohio—87.3	1,051,090
21,380	WEWS (C); WNBK (N); WXEL (A,D)	
	COLORADO SPRINGS-PUEBLO, Colo.—37.9	36,800
10,620	KCSJ-TV (N); KKTW (A,C,D); KRDO-TV (N)	
294,580	COLUMBIA, Mo.—37.7	50,440
	KOMU-TV (A,C,D,N)	
288,600	COLUMBIA, S.C.	83,590
	WCOS-TV† (A,D); WIS-TV (N); WNOK-TV† (C,D)	†161,280
8,930	COLUMBUS, Ga.	64,320
	WDAK-TV† (A,D,N); WRBL-TV (C)	†40,110
	COLUMBUS, Ohio—80.4	352,070
	WBNS-TV (C); WLW-C (N); WTVN (A,D)	
	CORPUS CHRISTI, Texas—23.8	†18,940
	KVDO-TV† (N)	
	DALLAS-FT. WORTH, Texas—61.8	402,940
	KRLD-TV (C); WFAA-TV (A,D,N); WBAP-TV (A,N)	
	DANVILLE, Ill.—28.4	†23,540
	WDAN-TV† (A)	
	DANVILLE, Va.—12.5	†11,700
	WBTM-TV† (A)	
	DAVENPORT, Ia.—ROCK ISLAND, Ill.—66.7	265,010
	WOC-TV (N); WHBF-TV (A,C,D)	
	DAYTON, Ohio—79.5	368,560
	WHIO-TV (A,C,D); WLW-D (N)	
	DECATUR, Ala.	††
	WMSL-TV†	
	DECATUR, Ill.—44.9	†79,290
	WTVP† (A,C,D)	
	DENVER, Colo.—66.0	223,680
	KBTW (A); KFEL-TV (D); KLZ-TV (C); KOA-TV (N)	
	DES MOINES, Iowa	157,170
	KGTV† (A,D); WHO-TV (N)	†32,020

99,520	DETROIT, Mich.—85.7	1,335,290
	WJBK-TV (C,D); WWJ-TV (N); WXYZ-TV (A)	
15,500	DULUTH, Minn.—SUPERIOR, Wis.—36.9	47,860
	KDAL-TV (A,N); WDSM-TV (C)	
	EASTON-BETHLEHEM-ALLENTOWN, Pa.—17.2	†43,380
	WGLV† (A,D); WLEV-TV† (N)	
	EAU CLAIRE, Wis.—33.2	43,980
	WEAU-TV (A,D,N)	
	ELKHART-SOUTH BEND, Ind.—53.9	†109,770
	WSJV-TV† (A,C,D,N); WSBT-TV† (C,D)	
	ELMIRA, N.Y.—26.5	†33,410
	WTVT† (A,C,D)	
	EL PASO, Texas-JUAREZ, Mexico—67.3	56,980
	KROD-TV (A,C,D); KTSM-TV (N); XEJ-TV	
	ENID, Okla.	††
	KGEO-TV (A)	
	ERIE, Pa.	166,760
	WICU (A,D,N); WSEE-TV† (C)	†29,320
	EUGENE, Ore.—20.4	21,630
	KVAL-TV (N)	
	EUREKA, Cal.—46.7	16,670
	KIEM-TV (C,D,N)	
	EVANSVILLE, Ind.—HENDERSON, Ky.—24.1	†55,460
	WFIE-TV† (A,D,N); WEHT† (C)	
	FAIRMONT, W. Va.	††
	WJBP-TV† (A,D,N)	
	FARGO, N.D.—23.7	42,060
	WDAY-TV (A,C,D,N)	
	FT. DODGE, Iowa—20.2	†10,440
	KOTV†	
	FT. MYERS, Fla.—25.7	8,400
	WINK-TV (A)	
	FT. SMITH, Ark.—29.5	†16,590
	KFSA-TV† (A,D,N)	
	FT. WAYNE, Ind.—29.2	†65,880
	WKJG-TV† (A,C,D,N)	
	FT. WORTH-DALLAS, Texas—61.8	402,940
	WBAP-TV (A,N); KRLD-TV (C); WFAA-TV (A,D,N)	
	FRESNO-TULARE, Cal.—51.8	†109,020
	KJEO-TV† (A); KMJ-TV† (C,N); KVVG† (D)	

(continued on page 21)



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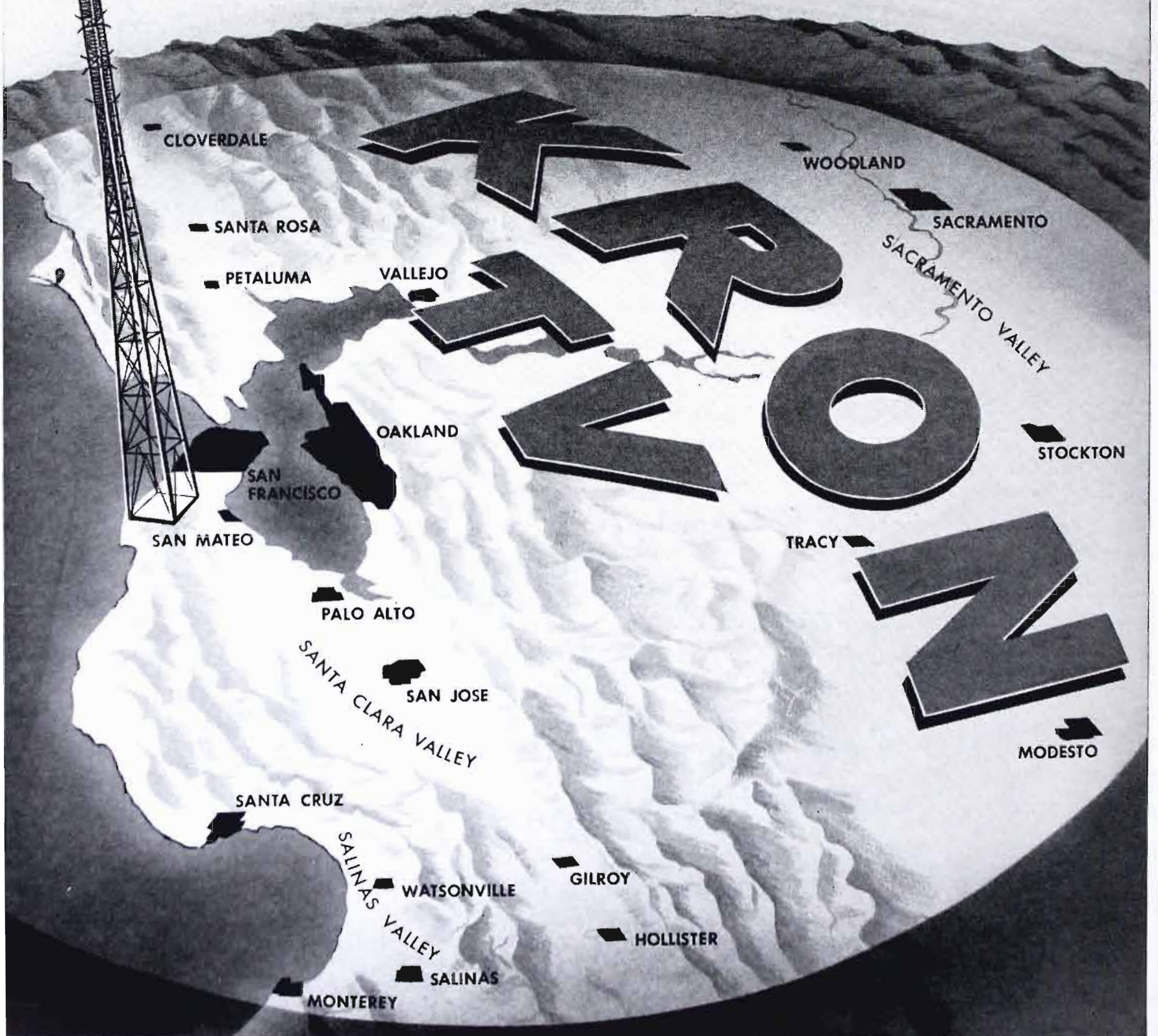
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September Circulation Report—continued

GALVESTON-HOUSTON, Texas—64.0	348,670	MACON, Ga. WMAZ-TV (A,C,D); WNEK-TV† (N)	78,320	ROCHESTER, N.Y.—81.7	266,590	TULSA, Okla. KCEB-TV† (A,D,N); KOTV (A,C,N)	181,060
KGUL-TV (A,C,D); KPRC-TV (A,N)		MADISON, Wis.—38.0	†24,040	WHAM-TV (A,D,N); WHEC-TV (A,C); WVET-TV (A,C)		TYLER, Texas—21.2	†37,970
GRAND JUNCTION, Colo.—13.0	3,030	WKOW-TV† (C); WMTV† (A,D,N)	†48,480	ROCKFORD, Ill. WKOW-TV† (A,C); WTVO† (D,N)	207,340	KETX-TV† (D,N)	†30,530
KFXJ-TV (A,C,D,N)		MANCHESTER, N.H.—75.6	189,360	ROCK IS., Ill.-DAVENPORT, Ia.—66.7	†67,820	UTICA-ROME, N.Y.—73.4	174,320
GRAND RAPIDS, Mich.—72.7	358,670	WMUR-TV (A,D)	68,060	WHBF-TV (A,C,D); WOC-TV (N)	265,010	WKTV (A,C,D,N)	
WOOD-TV (A,C,D,N)		MASON CITY, Iowa—45.4		ROME, Ga.—50.6	135,710	WACO-TEMPLE, Texas	66,590
GREAT FALLS, Mont.—21.3	5,270	KGLO-TV (C,D)		WROM-TV		KANG-TV† (A,D); KCEN-TV (N)	†26,880
KFBB-TV (A,C,D,N)		MEDFORD, Ore.—19.8	16,200	ROSWELL, N.M.—33.6	15,890	WASHINGTON, D.C.—84.8	550,650
GREEN BAY, Wis.—53.5	139,800	KBES-TV (C,D,N)		KSWB-TV (A,D,N)		WMAL-TV (A); WNBW (N); WTOP-TV (C); WTTG (D)	
WBAY-TV (A,C,D)		MEMPHIS, Tenn.—50.1	301,700	SACRAMENTO, Cal.—29.0	†74,560	WATERBURY, Conn.—39.2	†81,690
GREENSBORO, N.C.—55.2	238,420	WHBQ-TV (A,C); WMCT (A,D,N)	29,520	KCCC-TV† (A,C,D,N)		WATR-TV† (A,D)	
WFMY-TV (A,C,D)		MERIDIAN-BOISE, Idaho—34.3	29,010	SAGINAW-BAY CITY, Mich. WKNX-TV† (A,C,D); WNEM-TV (D,N)	175,540	WATERLOO, Iowa—61.2	107,410
GREENVILLE, N.C.—37.0	82,860	KBOI (C); KIDO-TV (A,D,N)		ST. JOSEPH, Mo.—63.1	†84,610	KWWL-TV (D,N)	
WNCT (A,C,D,N)		MERIDIAN, Miss.—21.6	29,010	KFEQ-TV (C,D)	91,050	WESLACO-HARLINGEN, Texas—34.9	33,010
GREENVILLE, S.C.	223,610	WTOK-TV (A,C,D,N)		ST. LOUIS, Mo. KSD-TV (A,C,N); KWK-TV (C); WTVI† (C,D)	621,480	KRGV-TV (N); KGBT-TV (A,C)	
WFBC-TV (N); WGVLT (A,D)	†59,420	MIAMI-FT. LAUDERDALE, Fla. WTVJ (A,C,D,N); WFTL-TV† (N); WITV† (A,D)	207,620	ST. PETERSBURG, Fla.—37.9	†211,620	WEST PALM BEACH, Fla.—32.3	†17,640
HANNIBAL, Mo.—QUINCY, Ill.—55.8	97,590	MIDLAND, Texas—40.0	†87,360	WSUN-TV† (A,C,D,N)		WIRK-TV† (A,D,N)	
KHQA-TV (C,D); WGEM-TV (A,N)		KMID-TV (A,C,D,N)	24,280	SALINAS-MONTEREY, Cal.—58.6	84,380	WICHITA, Kansas—53.2	†78,520
HARLINGEN-WESLACO, Texas—34.9	33,010	MILWAUKEE, Wis. WCAN-TV† (C); WOKY-TV† (A,D); WTMJ-TV (A,D,N)	589,890	KMBY-TV (A,C,D,N); KSBW-TV (A,C,D,N)		KEDD† (A,N)	
KGBT-TV (A,C); KRGV-TV (N)		MINNEAPOLIS-ST. PAUL, Minn.—66.7	†293,560	SALISBURY, Md. WBOC-TV†		WICHITA FALLS, Texas—51.0	72,630
HARRISBURG, Ill.—23.8	†16,060	KSTP-TV (N); WCCO-TV (C,D); WMIN-TV (A,D); WTCN-TV (A,D)	487,910	SALT LAKE CITY, Utah—64.7	140,720	KFDX-TV (A,N); KWFT-TV (C,D)	
WSIL-TV†		MINOT, N.D.—23.6	7,890	KSL-TV (A,C,D); KTVT (N)		WILKES-BARRE-SCRANTON, Pa.—53.9	†145,960
HARRISBURG, Pa.—50.4	†132,780	KCJB-TV (A,C,D,N)		SAN ANGELO, Texas—35.5	12,640	WBRE-TV† (N); WILK-TV† (A,D); WARM-TV† (A); WGBI-TV† (C); WTVU†	
WHP-TV† (C); WTPA† (N)		MISSOULA, Mont. KGVO-TV (A,C,D)		KTXL-TV (C,D,N)		WILMINGTON, Del.—88.4	163,980
HARRISONBURG, Va.—42.9	80,960	MOBILE, Ala.—39.7	81,150	SAN ANTONIO, Texas—55.9	212,590	WDEL-TV (D,N)	
WSVA-TV (A,C,D,N)		WALA-TV (A,C,N)	59,730	KGBS-TV (A,C,D); WOAI-TV (N)		WILMINGTON, N.C.—21.2	35,960
HENDERSON, Ky.—EVANSVILLE, Ind.—24.1	†55,460	MONROE, La.—36.8	59,730	SAN DIEGO, Cal.-TIJUANA, Mexico—79.7	241,970	WMFD-TV (N)	
WEHT† (C); WFIE-TV† (A,D,N)		KNOE-TV (A,C,D,N)		KFMB-TV (A,C,D); KFSD-TV (N); XETV	939,690	WINSTON-SALEM, N.C. WSJS-TV (N); WTOB-TV† (A,D)	197,530
HOLYOKE-SPRINGFIELD, Mass.—58.9	†124,990	MONTGOMERY, Ala.—24.8	†25,980	KRON-TV (N); KSNAN-TV†	†74,110	WORCESTER, Mass.—14.7	†53,290
WHYN-TV† (C,D); WWLP† (A,N)		WCOV-TV† (A,C,D,N)		SAN JUAN, P.R. WAPA-TV (A,D,N); WKAQ-TV (C)		WWOR-TV† (A,D)	
HONOLULU, T.H.—47.7	53,270	MUNCIE, Ind.—42.6	†66,470	WAPA-TV (A,D,N); WKAQ-TV (C)		YAKIMA, Wash.—30.1	†22,040
KGMB-TV (A,C); KONA (D,N); KULA-TV (A)		WLBC-TV† (A,C,D,N)		SAN LUIS OBISPO, Cal.—55.2	80,700	KIMA-TV† (A,C,D,N)	
HOUSTON-GALVESTON, Texas—64.0	348,670	NASHVILLE, Tenn.—55.6	213,620	KVEC-TV (D)		YORK, Pa.—59.1	†74,990
KPRC-TV (A,N); KGUL-TV (A,C,D)		WSIX-TV (A,C,D); WSM-TV (D,N)		SAN FRANCISCO, Cal. KGO-TV (A); KPX (C,D); KRON-TV (N); KSNAN-TV†	97,690	WNOW-TV† (D); WSBA-TV† (A)	
HUNTINGTON, W. Va.—55.5	322,100	NEW BRITAIN-HARTFORD, Conn.—36.1	†126,820	SANTA BARBARA, Cal.—56.5		YOUNGSTOWN, Ohio—37.2	†129,460
WSAZ-TV (A,C,D,N)		WKNB-TV† (C)		KEY-T (A,C,D,N)	28,780	WFMJ-TV† (N); WKBN-TV† (A,C,D)	
HUTCHINSON, Kansas—44.9	133,490	NEW CASTLE, Pa.—39.2	†92,280	SCHENECTADY-ALBANY-TROY, N.Y. WRBG (A,C,D,N); WROW-TV† (A,D); WTRI† (C)	392,470	YUMA, Ariz.—48.3	12,800
KTVH (C,D)		WKST-TV† (D)		SCRANTON-WILKES-BARRE, Pa.—53.9	†75,830	ZANESVILLE, Ohio—49.1	†37,610
IDAHO FALLS, Ida.—42.1	16,610	NEW HAVEN, Conn.—81.7	674,190	WARM-TV† (A); WGBI-TV† (C); WTVU†; WBRE-TV† (N); WILK-TV† (A,D)	†145,960	WHIZ-TV† (A,C,D,N)	
KID-TV (A,C,D,N)		WNHC-TV (A,C,D,N)		SEATTLE-TACOMA, Wash.—64.3	345,680		
INDIANAPOLIS, Ind.—71.0	494,190	NEW ORLEANS, La. WDSU-TV (A,C,D,N); WJMR-TV† (A,C,D)	277,390	KING-TV (A); KOMO-TV (N); KMO-TV; KTNT-TV (C,D)			
WFBM-TV (C,D); WISH-TV (A,C,D,N)		NEW YORK, N.Y.—86.4	†58,770	SEDALIA, Mo. KDRO-TV			
JACKSON, Miss. WJTV† (A,C,D); WLBT (N); WSLI-TV (A)	95,820	WABC-TV (A); WABD (D); WATV; WCBS-TV (C); WNBT (N); WOR-TV; WPIX	4,228,930	SHREVEPORT, La.—35.6	45,960		
JACKSONVILLE, Fla. WJHP-TV† (A,D,N); WMBR-TV (A,C,D,N)	192,420	NORFOLK-NEWPORT NEWS, Va. WACH-TV†; WTAR-TV (A,C,D); WTOV-TV† (A,D); WVEC-TV† (N)	†92,280	KSLA (A,C,D,N)			
JOHNSON CITY, Tenn.—39.3	68,180	OKLAHOMA CITY, Okla. KMPT† (D); KTVO† (A); KWTV (C); WKY-TV (A,N)	234,940	SIoux CITY, Iowa—63.5	108,140		
WJHL-TV (A,C,D,N)		OMAHA, Neb.—75.2	†96,250	KVTV (A,C,D,N)			
JOHNSTOWN, Pa. WARD-TV† (A,C,D); WJAC-TV (C,D,N)	*378,880	KMTV (A,C,D); WOW-TV (D,N)		SIoux FALLS, S.D.—44.0	78,410		
WARD-TV† (A,C,D); WJAC-TV (C,D,N)	†32,080	ORLANDO, Fla. WDBO-TV (A,C,D,N)		KELO-TV (A,D,N)			
KALAMAZOO, Mich.—70.0	397,620	PANAMA CITY, Fla.—20.5	8,690	SOUTH BEND-ELKHART, Ind.—53.9	†109,770		
WKZO-TV (A,C,D,N)		PARKERSBURG, W. Va.—26.9	†21,170	WSBT-TV† (C,D); WSJV-TV† (A,C,D,N)			
KANSAS CITY, Mo.—71.3	389,430	WTAP-TV† (A,D)		SPOKANE, Wash.—48.5	82,010		
KCMO-TV (A,D); KMBC-TV (C); WDAF-TV (N)		PENSACOLA, Fla. WEAR-TV (A); WPFA-TV† (C,D)	62,250	KHQ-TV (A,N); KXLY-TV (C,D)	†42,860		
KEARNEY, Neb.—24.4	28,870	PEORIA, Ill.—55.2	†111,130	SPRINGFIELD, Ill.—37.9			
KHOL-TV (C,D)		WEEK-TV† (C,N); WTVH-TV† (A,D)		WICS† (A,D,N)			
KINGSTON, N.Y. WKNY-TV† (A,C,D,N)		PHILADELPHIA, Pa.—88.7	1,669,310	SPRINGFIELD-HOLYOKE, Mass.—58.9	†124,990		
KNOWVILLE, Tenn. WATE-TV (A,N); WTSK-TV† (C,D)	88,940	WCAU-TV (C); WFIL-TV (A,D); WPTZ (N)		WVLP† (A,N); WHYN-TV† (C,D)			
LAFAYETTE, Ind.—54.2	†49,370	PHOENIX, Ariz.—70.7	103,430	SPRINGFIELD, Mo.—39.6	56,350		
WFAM-TV† (D)	†40,810	KOOL-TV (A); KPHO-TV (C,D); KTYL-TV (D,N)		KTTS-TV (C,D); KYTV (A,N)			
LAKE CHARLES, La.—28.1	†19,850	PINE BLUFF, Ark.—27.7	55,870	STEBENVILLE, Ohio WSTV-TV (C)	357,640		
KTAG-TV† (A,C,D)		KATV (A,C,D)		STOCKTON, Cal.—14.6	†50,140		
LANCASTER, Pa.—71.9	292,590	PITTSBURG, Kansas—31.5	58,560	KTVU† (N)			
WGAL-TV (A,C,D,N)		KOAM-TV (A,C,D,N)	931,760	SUPERIOR, Wis.-DULUTH, Minn.—36.9	47,860		
LANSING, Mich. WILS-TV† (A,D); WJIM-TV (A,C,N)	294,270	PITTSBURGH, Pa. WDTV (A,C,D,N); WENST (A,C)	†205,820	WDSM-TV (C); KDAL-TV (A,N)			
WLS-TV† (A,D); WJIM-TV (A,C,N)	†42,010	PORTLAND-LEWISTON, Me. WASH-TV (N); WGAN-TV (A,C); WPMT† (A,C,D); WLAM-TV† (A,C,D)	132,660	SYRACUSE, N.Y.—83.1	347,030		
LAS VEGAS, Nev.—52.5	12,330	PORTLAND, Ore.—44.7	†187,700	WHEN-TV (A,C,D); WSyr-TV (N)			
KLAS-TV (A,C,D,N)		KOIN-TV (A,C); KPTV† (A,D,N)		TACOMA-SEATTLE, Wash.—64.3	345,680		
LAWTON, Okla.—57.6	55,480	PROVIDENCE, R.I. WJAR-TV (A,D,N)	708,410	KMO-TV; KTNT-TV (C,D); KING-TV (A); KOMO-TV (N)			
KSWO-TV (D)		QUINCY, Ill.-HANNIBAL, Mo.—55.8	97,590	TEMPLE-WACO, Texas	66,590		
LEBANON, Pa.—38.1	†138,080	WGEM-TV (A,N); KHQA-TV (C,D)		KCEN-TV (N); KANG-TV† (A,D)			
WLBR-TV†		RALEIGH, N.C.—39.3	†46,370	TERRE HAUTE, Ind. WTHI-TV (A,C,D)			
LEWISTON-PORTLAND, Me. WLAM-TV† (A,C,D); WCSH-TV (N); WPMT† (C,D)	132,660	READING, Pa.—28.8	†136,920	TEXARKANA, Texas—32.1	71,970		
WLAN-TV† (A,C,D); WPMO† (A,C,D)	†58,910	WEEU-TV† (A,N); WHUM-TV† (C)		KCMC-TV (A,C,D)			
WGAM-TV (A,C)		RENO, Nev.—57.2	14,810	TOLEDO, Ohio—79.3	297,060		
LIMA, Ohio—41.6	†42,300	RICHMOND, Va.—66.9	172,870	WSPD-TV (A,C,D,N)			
WLOK-TV† (C,D,N)		WTZR (C,N)		TOPEKA, Kansas—47.2	47,530		
LINCOLN, Neb.—47.8	85,540	ROANOKE, Va.—46.9	202,700	WIBW-TV (A,C,D)			
KOLN-TV (A,C,D)		WLSL-TV (A,N)		TUCSON, Ariz.—39.6	28,160		
LITTLE ROCK, Ark.—27.8	58,460	ROCHESTER, Minn.—42.7	66,710	KOPO-TV (C,D); KVOA-TV (A,N)			
KARK-TV (N)		KROC-TV (D,N)		TULARE-FRESNO, Cal.—51.8	†109,020		
LONGVIEW, Texas—24.0	†21,150			KVVG† (D); KJEO-TV† (A); KMJ-TV† (C,N)			
KTVE† (C,D)							
LOS ANGELES, Cal.—85.3	1,776,840						
KABC-TV (A); KCOP; KHJ-TV (D); KNBH (N); KNXT (C); KTLA; KTTV							
LOUISVILLE, Ky.—57.4	398,700						
WAVE-TV (A,D,N); WHAS-TV (C)							
LUBBOCK, Texas—52.9	55,780						
KCBD-TV (A,N); KDUB-TV (C,D)							
LYNCHBURG, Va.—47.4	95,720						
WLVA-TV (A,C,D)							

† UHF circulation.

†† Incomplete data.

††† VHF-UHF.

* Johnstown area only. Does not include Pittsburgh, where station has sizable share of audience.

AUGUST OPENINGS: 7

Market	Station Channel
Buffalo, N. Y.	WGR-TV (2)
Charleston, W. Va.	WCHS-TV (8)
La Crosse, Wis.	WKBT (8)
Nashville, Tenn.	WLAC-TV (5)
Newport News, Va.	WACH-TV (33)
Valley City, N. D.	KXJB-TV (4)
W. Palm Beach, Fla.	WJNO-TV (5)

SEPTEMBER TARGETS: 23

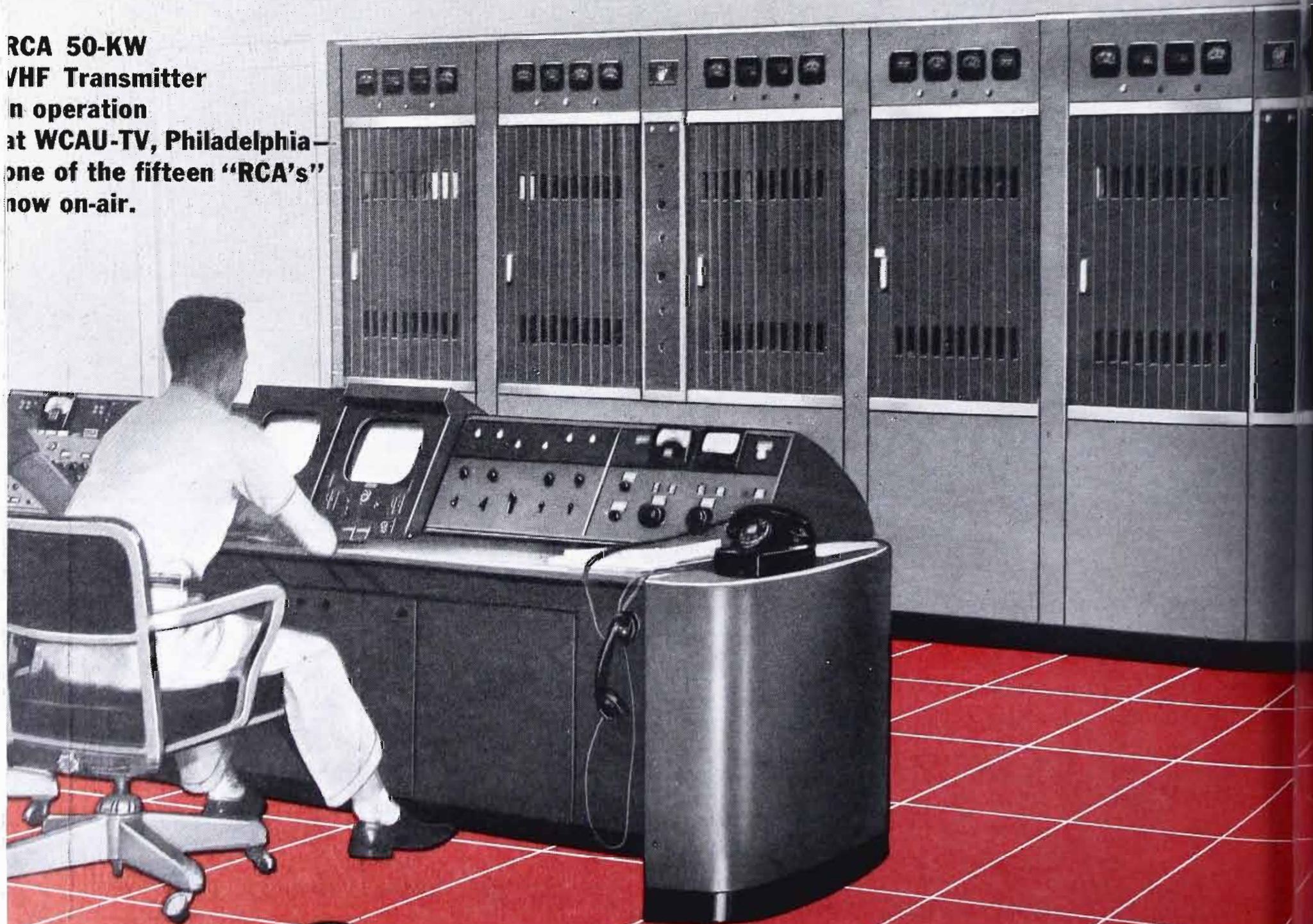
Market	Station Channel
Alexandria, La.	KALB-TV (5)
Asheville, N. C.	WLOS-TV (13)
Bangor, Me.	W-TWO (2)
Burlington, Vt.	WMVT (3)
Carthage—	
Watertown, N. Y.	WCNY-TV (7)
Charleston, S. C.	WUSN-TV (2)
Detroit, Mich.—	
Windsor, Canada	CKLW-TV (9)
Durham, N.C.	WTVD (11)
Florence, S. C.	WBTW (8)
Ft. Wayne, Ind.	WIN-T (15)
Harrisburg, Pa.	WCMB-TV (27)
Hartford, Conn.	WGTH-TV (18)
Joplin, Mo.	KSWM-TV (12)
Lake Charles, La.	KPLC-TV (7)
Marquette, Wis.	WMBV-TV (11)
Muskogee, Okla.	KTVX (8)
Poland, Me.	WMTW (8)
Salt Lake City, Utah	KUTV (2)
Sioux City, Ia.	KTIV (4)
Stockton, Cal.	KOVR-TV (13)
Traverse City, Mich.	WPBN-TV (7)
Twin Falls, Ida.	KLIX-TV (11)
Valdosta, Ga.	WGOV-TV (37)

24 RCA 50-KW "VHF'S"

Today, 24 television stations have received shipment of their RCA 50-KW transmitters. And, just like the station pictured here, (15) of these high power TV transmitters are already on-the-air and producing "saturation" coverage. These stations knew they could "plan ahead" for **BIG MARKET COVERAGE** with confidence. Now they are profiting—through RCA's ability to . . . design . . . manufacture . . . and **DELIVER** . . . high-power equipment.

Take advantage of RCA's 25 years experience in designing and building high-power equipment. You too can make your plans with assurance. Ask your RCA Broadcast Sales Representative to help you plan a completely-matched system—from the transmitter to antenna. In Canada, write RCA-Victor, Ltd., Montreal.

**RCA 50-KW
VHF Transmitter
in operation
at WCAU-TV, Philadelphia—
one of the fifteen "RCA's"
now on-air.**



RADIO CORPORATION of AMERICA

www.americanradiohistory.com

DELIVERED

Here's why RCA 50-KW transmitters are the overwhelming choice:



RELIABLE

RCA 50-KW equipments are built to operate with "day-in day-out" reliability. (Ask the RCA-equipped 50-KW VHF stations already on air.)

CONSERVATIVE DESIGN

RCA 50-KW VHF's deliver a full 50 kilowatts of peak visual power—measured at the output of the sideband filter. You get full power output on both monochrome—AND COLOR, with power to spare!

SATURATION COVERAGE

An RCA 50-KW VHF, operated in conjunction with an RCA Superturnstile Antenna, is capable of "flooding" your service area with STRONG SIGNALS—close in and far out! With standard antennas, RCA 50 KW's can develop 316 KW ERP—with power to spare.

AIR-COOLED

RCA 50-KW VHF's are all air-cooled. You save on installation costs and maintenance. Visual and aural P.A.'s use conventional RCA power tetrodes (Type 6166).

MATCHED DESIGN

RCA 50-KW VHF's are "systems-matched" to deliver peak performance in combination with RCA 50-KW antenna systems.

COMPLETE SYSTEM

RCA supplies everything in system equipment to match the RCA "50-KW" precisely; antenna, transmission line, fittings, tower, r-f loads, diplexers—and all other components needed to put a 50-KW VHF signal on the air.

SERVICE

RCA TV transmitter operation is backed up by a nationally famous broadcast engineering service organization and an RCA replacement parts service.

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION.

Who's Who List of RCA "50's"

KAKE-TV

KLZ-TV

KMBC-TV

KOLN-TV

KTLJ

KWTV

WAAM-TV

WBAL-TV

WBTW

WCAU-TV

WCHS-TV

WGAL-TV

WMIN-TV/WTCN-TV

WHBQ-TV

WHO-TV

WISH-TV

WJAR-TV

WJRT

WNHC-TV

WOOD-TV

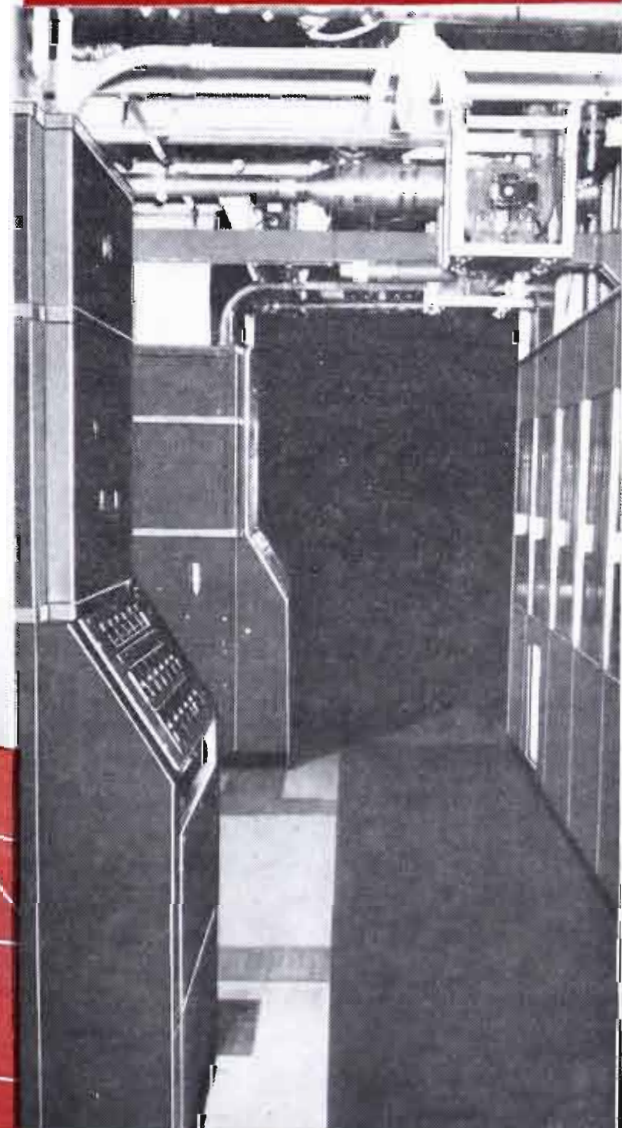
WSFA-TV

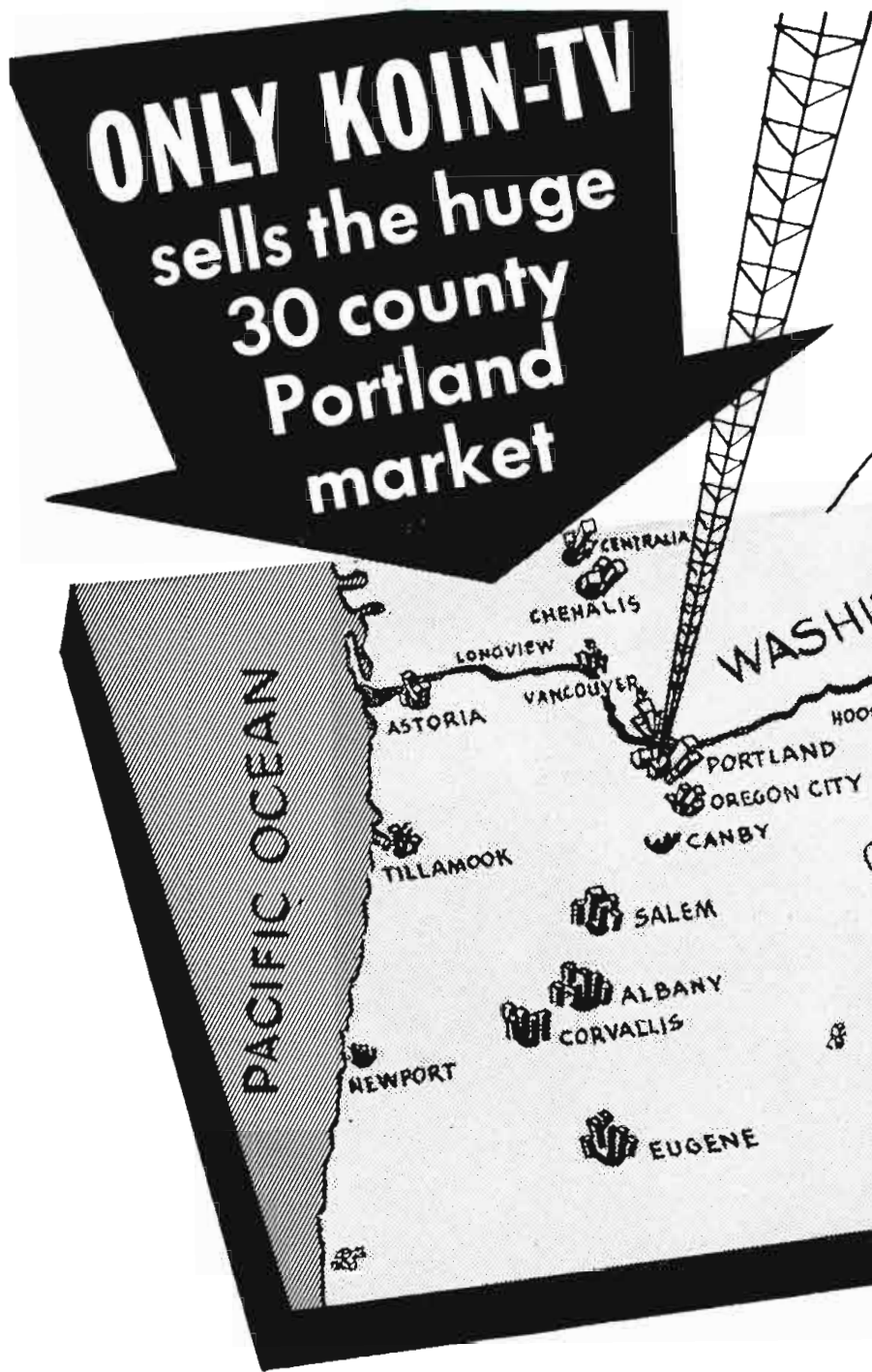
WTHI-TV

WTOP-TV

WTRF-TV

50-KW VHF Power Amplifiers at WCAU-TV. Air-cooled throughout.





**Biggest Market Coverage
Lowest Cost Per Viewer**

Dollar for dollar, KOIN-TV is your single best buy in the rich, productive Oregon and Southwest Washington Market, centered around Portland. Your KOIN-TV advertising budget puts your sales message before more eyes than any other station or combination of stations in this commercial heart of the Pacific Northwest.

Highest Tower, Maximum Power

The giant KOIN-TV tower, 1530 feet above average terrain, plus maximum power of 100,000 watts on Channel 6 blankets over 35,000 square miles in the prosperous Pacific Northwest. KOIN-TV delivers a consistent picture as far as 150 miles from Portland . . . reaching 30 Oregon and Southwest Washington counties.

**Your Retail Market:
\$1,944,735,000**

Over a million and a half Northwesterners work, play, buy, watch television in the tremendous KOIN-TV influence area . . . prosperous people who live in a family of cities with per capita sales *more than double* the national per capita retail sales average. These are your potential customers . . . people who can, and *do* buy the things they want.

Only KOIN-TV Covers This Market

To reach the people with the money to spend . . . to sell this rich, responsive 30-County Portland Market . . . you must schedule KOIN-TV. No other advertising buy in the area can duplicate this sales coverage. Write, wire or phone us for complete availabilities.

KOIN-TV



CHANNEL 6
PORTLAND, OREGON

Focus on People

Daly says hearings boon to ABC . . . Dr. Franzblau answers parents . . . Florida Citrus tackles high-rater . . . WOR-TV's Gray sets pace for independents

John Daly, perhaps better known for his role as the man with the velvet whip on "What's My Line", is first a newsman and ABC exec, secondly a celebrity. As vice president in charge of news and special events at that network, he played a heavy part in bringing the Army-McCarthy hearings to TV. Daly feels that ABC's live coverage of the hearings was a boon to his network from both a practical and intangible standpoint: "During the hearings the rating services agreed that our normal daytime tune-ins had doubled in many instances, averaging about 50 per cent above normal. The station identification of our affiliates was very high. The good will accrued from viewers and prospective sponsors just couldn't be measured. We also found that conversions rose sharply in our UHF areas. WFBG in Altoona received 47,000 letters and wires after a feeler was sent out about the continuance of the hearings." Peak network for the hearings was 79 stations, lowest was 55. Thirteen NBC outlets requested and were granted permission to be fed the hearings instead of their regular network programs.

It's an interesting trend when a national advertiser is contented with a 15.0 evening rating against powerfully established competing shows. Pointing up this "we-don't-want-the-world" trend is the recent sponsorship of "Twenty Questions" by the Florida Citrus Commission. The Commission's advertising manager, Paul Patterson explains: "Our agency, J. Walter Thompson, shopped around—not too hopefully—for a show of our own. With our TV budget allocated at \$800,000 we considered 'Twenty Questions' a bargain. We were sold on the basis of a 15.0 rating since the show got a 9.0 rating on DuMont without any promotion. With good promotion we hope to bring it up to 15.0, which would give us a better cost-per-thousand than we achieved on 'Today'. Also we reasoned that our opposition would be Berle and Skelton—and everybody doesn't want comedy. Of course, this was before 'Halls of Ivy,' which I'm afraid appeals to the same type audience as our show, was substituted for Skelton's second half hour. Our 12,000 growers wanted their own program, we gave it to them and they're very happy."

Dr. Rose N. Franzblau, psychologist and editor of NBC's "Home," provided in her recent N.Y. Post column a ready answer for TV men put on the defensive by anxious parents: "Here is a ready-made scapegoat. Television represents no more threat to the interests, work habits, eating and sleeping routines of children than a parent chooses to permit. If TV viewing is properly utilized by parents . . . it can be another educational medium. It is amazing how discriminating children are when they are permitted to view any and all programs. The forbidden becomes a must. Parents can be reassured that if the children were frightened by these (mystery) programs they would not continue to view them. All children have disturbing dreams sometimes. When there is an over-reaction to a stimulus . . . parents should look for an exorbitant amount of hostility or guilt, which has been too strictly prohibited and which has no means of expression, during waking life. The programs only serve to channelize, via dreams, these emotions."

The independent station owner, constantly battling for a respectable share of audience potential against the powerful networks can look to WOR-TV's Gordon Gray. WOR-TV's general manager has inaugurated a solid feature series of first class first run flickers, each to be shown 16 times a week. Cost to each advertiser: \$1,500,000 for a 30 week period. Maintains Gray, "We can't afford extravagant single productions so we offer advertisers the opportunity to reach a tremendous cumulative audience via our multiple exposure plan. This is no 'bargain basement' offer, but a solid buy for advertisers with a limited or a fat bankroll." Signed to date: Liggett & Myers, Piel's, Vicks, Pellex.



GOOD AS 4,561 TONS OF GOLD!

Anybody with that much wealth could buy all kinds of things. And, as a matter of fact, it just happens that the people who *do* have it *do* buy prodigiously. Their golden hoard is represented by its equivalent in green U. S. dollars – nearly *four billion* of them – which is the buying potential you'll find concentrated in an 116-county mint served by WSAZ-TV.

The particular brand of alchemy practiced by nearly a million busy families who live in WSAZ-TV's area is called *industry*. Many of America's largest, best-known manufacturers keep our Ohio Valley communities humming with productivity. Heavy industrial production makes good profits... good profits make bigger payrolls... and bigger payrolls make people more buying-minded. As an advertiser with something to sell, you can take it from there.

But you can take it faster (and in greater amounts) with the unique help of WSAZ-TV. Across this industrial heart of the nation... in over 400,000 TV homes... WSAZ-TV is the *only single medium* able to reach so much of this golden potential (and with a persuasive power that is paying off handsomely for dozens of happy advertisers). If this prosperous prospect intrigues you, the nearest Katz office can stake out all the facts.



T E L E V I S I O N

Huntington-Charleston, West Virginia

Channel 3 – 100,000 watts ERP

NBC BASIC NETWORK-affiliated ABC and DuMont

Also affiliated with Radio Stations WSAZ, Huntington, and WGKV, Charleston

Lawrence H. Rogers, Vice President & General Manager, WSAZ, Inc.

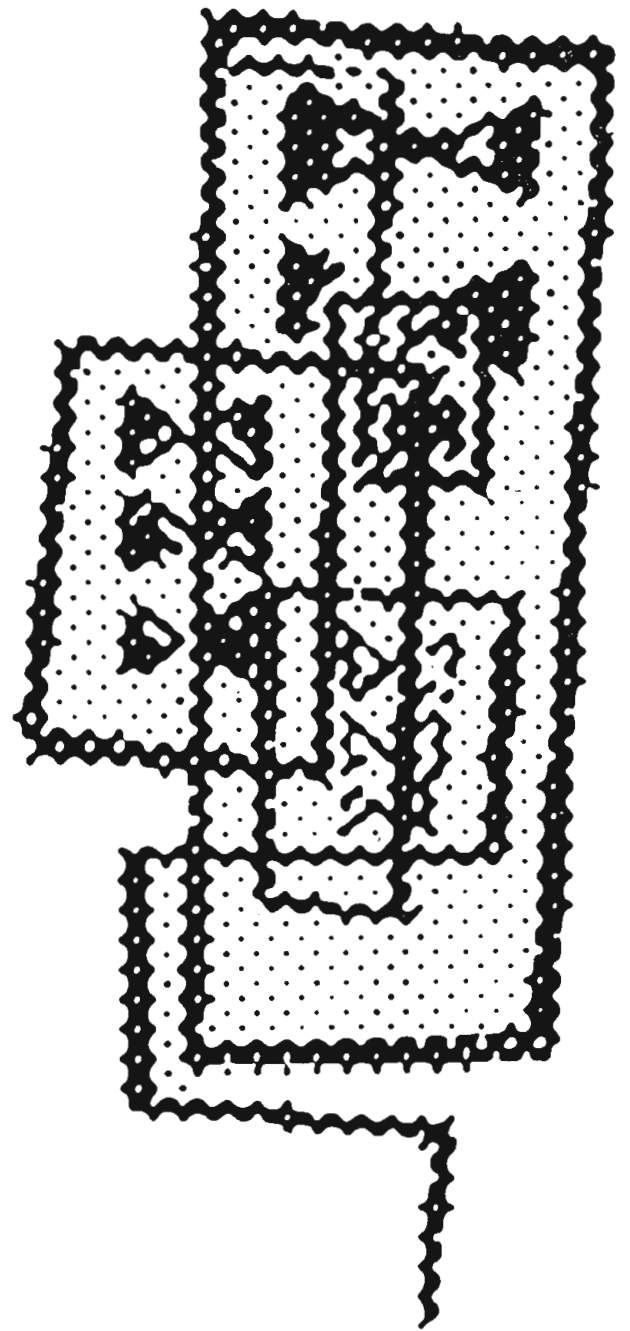
Represented nationally by The Katz Agency



The International Nickel Company's giant works at Huntington, W. Va., are typical of the many busy industrial installations found throughout WSAZ-TV's 116-county area. Their multi-billion dollar output finds ready demand all around the free world.

The UHF Dilemma

DILEMMA: A situation involving choice between equally unsatisfactory alternatives—Webster



THAT many UHF stations will fold is a foregone conclusion, and has been ever since the FCC decided to allocate U and V channels within the same markets.

Most of the UHF operators should not have gone on the air in the first place. In many areas, they would have found the going economically impossible even if they had been V's. With the added handicaps of the higher band, it is difficult to see how businessmen could have counted the cards stacked against them and still have gone ahead with their plans.

These might seem like hard words, but some UHF owners have already written them in red ink on their own bookkeeping department walls.

While the majority of ultra band operations are in trouble, there are U outlets which are in a position to earn their way because of management, financing, network affiliation, market size or limited competition. Their record should be sufficient answer to the U operators who've been crying "foul."

Nobody was forced to put a UHF station on the air in a mixed market or in a community too small to support more than limited TV service.

They knew the gun was loaded

The original sin of UHF lies with the FCC, but the uneasy condition of the ultra high band is to a very great extent the fault of those operators who volunteered to be painted into corners.

Score their failure not against the Commissioners who allocated the channels, nor the networks who denied them affiliations, nor the advertisers who refused them schedules—charge it to the poor business judgment of the broadcasters who took a calculated risk, but calculated incorrectly.

They gambled on the hope that they could get on the air and build up circulation before the V assignments could get out of competitive hearings and into business. They gambled, and most of them lost.

Now the committees and the cures

Now the disaster of the marginal UHF operator is threatening those U stations which are on a sound footing. More important, the distress signals have brought on a Congress armed with suggested relief measures that endanger the whole medium.

Let us hope that the June testimony of various industry leaders before the Senate Subcommittee on Communications of the Foreign and Interstate Commerce Committee—particularly CBS president Frank Stanton's powerful statement of the networks' case—has convinced the Senators that the U operators were not boycotted into bankruptcy, as some of them had charged.

Many of those UHF owners who already have lost their affiliations, or soon will, are experienced broadcasters. They should have known that they would not get choice network contracts unless they could deliver the circulation and coverage that VHF's could.

Dr. Stanton explained to the Subcommittee that, "We told our radio affiliates who were contemplating entering television that the hard facts of network economics would often require us to affiliate with the VHF station, where we had the choice, even though our radio affiliate of long standing might have acquired a UHF license. The choice is compelled simply because the circulation of a VHF station is generally greater than the circulation of a UHF station."

(continued on page 74)



Network TV Makes Room for the Low

The rise of the magazine shows and the surge in shared and rotating sponsorship have created a limited budget; even \$100,000 a year buys a slice of a network show

THREE years ago, a top network executive told TELEVISION Magazine, "A \$250,000 a year budget for network TV is basically unrealistic; the first thing I'd try to do with anyone proposing such an allocation would be to talk him out of it. Failing that I'd suggest a once-a-week tailor-made news show, at about \$230,000 for 39 weeks. Or as an alternative, I'd suggest that the advertiser consider the once-a-month rotating sponsorship of a 'big show' budg-

eted at about \$25,000 per program."

This network man today would be the first to admit that times have certainly changed.

In 1951, he was on the right track, but now his prescription is as out-dated as a ten-inch screen.

Speaking before the rise of the magazine-type insertion, he was assuming that using network television means *sponsoring a program*. He was talking in terms of 39 weeks. Today you can buy half

of one football game—and on a limited network.

You can still buy a once-a-week newscast at comparable cost, but the fourth week of a 1954 big show will come closer to \$250,000 than to \$25,000.

The possibilities of using network TV on a modest budget have increased tremendously. For \$3,500 a week, a company can become a network advertiser. \$100,000 can buy a consistent campaign with one participation in a maga-

Listed below are "low cost" network programs which are on a shared-cost basis. Information in the following order: name of program; day and time; advertisers (at presstime) for September; TELEVISION Magazine's estimate of pro-

ABC

BREAKFAST CLUB 9-10 am, M-F
A. E. Staley Mfg., Quaker Oats, Philco
\$2,500, \$6,300††, 30 minute segments, 3.8

JOHN DALY AND THE NEWS

7:15-7:30 pm, M-F
Rea Lemon-Puritan, Tide Water Associated Oil
\$500, \$3,800, 15 minute segments, 4.9

CBS

BOB CROSBY 3:30-4:00 pm, M-F
American Dairy, Englander alt. with SOS, General Mills, Toni, C. A. Swanson
\$2,000, \$5,800, 15 minute segments, 3.2

CBS NEWS 7:30-7:45 pm, M-F
Pall Mall, Whitehall, Bendix, Geritol

\$5,500, \$17,500, 15 minute segments, 12.7

GARRY MOORE

9:00-10:30 am, M-F
Yardley, Borden, Comstock Foods alt. with Hoover, Chun King Sales alt. with Toni, Converted Rice, Kellogg, Pacific Mills alt. with C. H. Masland, Swift, Simoniz, Economics Laboratory, Miles Laboratories, Best Foods
\$2,400, \$10,000, 15 minute segments, 9.5

GODFREY TIME

10:30-11:30 am, M-Th
Frigidaire, Kellogg, Lever Bros., National Biscuit, Pillsbury, Minnesota Mining, Toni
\$3,500, \$6,900, 15 minute segments (must buy 2), 13.1

ART LINKLETTER

2:30-3:00 pm, M-F

Lever Bros., Kellogg, Pillsbury, Dole
\$4,000, \$6,600, 15 minute segments 10.5

MORNING SHOW 7-9 am, M-F
R. J. Reynolds, Crane, Monsanto Chemical
\$550, \$2,500*, 5 minute segments, 3.9

ROBERT Q. LEWIS 2-2:30 pm, M-F
Alka-Seltzer, Helene Curtis, Best Foods, General Mills, S. C. Johnson
C. A. Swanson, Doeskin
NA, NA, 15 minute segments, NA

DUMONT

PAUL DIXON SHOW 3-4 pm, M-F
Vitamin Corp.
\$1,500 (includes time), 1, 5 & 10 minute segments, 5.6

ROCKY KING, DETECTIVE 9:00-9:30 pm, Sun
American Chicle, Pharmaceuticals
\$4,500, \$15,110, ½-sponsorship, 11.1



Budget Advertiser

possibilities for using network television on a



line-type program for each of 26 weeks.

These aren't theoretical possibilities. Many national advertisers (with relatively limited budgets see list on these pages) are using network television—effectively—with budgets of this size.

Perhaps the best testimonial to the low-budget vehicles is their use by some of the country's plushest advertisers. General Foods and General Motors have been on *Today*; P & G has used half-sponsor-

ship of Du Mont's *Rocky King*; other such upper bracket advertisers use alternation or rotation in some form.

Advertisers who had been hesitant about co-sponsorship because they feared loss of identification have found that this doesn't have to be the case. Starch, Schwerin and Advertest studies, plus the researches of individual agencies and advertisers, indicate that effectiveness is determined by the nature of the commercial rather than by

the number of different advertisers on a program.

More and more advertisers are switching to this school of thought, buying on the principle of placing a commercial message against an assured audience. Some still have low cost programs of their own each week or on an alternating basis.

Norwich Pharmacal, for instance, still gets a weekly newscast for \$7,000 a week including time and

(Continued on page 72)

Production cost; average time cost based on March PIB; size of segment in which program is usually sold; U.S. Pulse rating for March. Costs and ratings are not available for shows not on before summer.

ABC

CONCERNING MISS MARLOWE
3:45-4:00 pm, M-F
Procter & Gamble, Miles Laboratories
NA, NA, 15 minute segments, NA

DING DONG SCHOOL
10:00-10:30 am, M-F
Gerber Products, Inc., General Mills, International Shoe Co., Wander Co.
\$985, \$10,000, 15 minute segments, 3.2

HOME
11-12 noon, M-F
Aluminum Co. of America, Cameo Curtains, Inc., Dow Chemical Co., DuPont, The Glidden Co., H. J. Heinz Co., Peerless Electric Co., Inc., Pepperell Manufacturing Co., Oneida, Ltd., Sunbeam Corp., U. S. Shoe Corp., U. S. Tobacco Co.

\$2,400, \$4,500, 8 1-minute segments, 6.0

HOWDY DOODY 5:30-6:00 pm, M-F
Standard Brands, Kellogg, Colgate-Palmolive, Continental Baking, Campbell Soup, International Shoe, Welch Grape Juice
\$1,600, \$14,400, 15 minute segments, 16.4

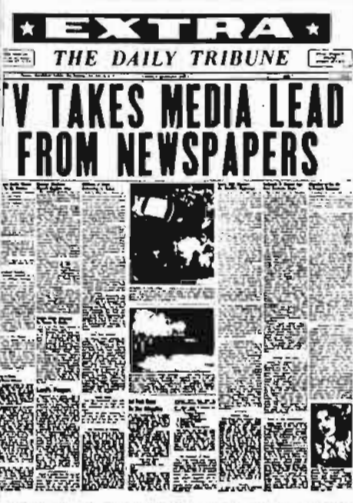
PINKY LEE SHOW
5:00-5:30 pm, M-F
International Shoe Co.
\$3,100, \$3,900*, 4 1-minute commercials, 8.4

THREE STEPS TO HEAVEN
10:30-10:45 am, M-F
Procter & Gamble, Miles
\$1,900, \$7,000, 15 minute segments, 4.9

TODAY 7-9 am, M-F
Empire Pencil Co., Grocery Store Products, Malt-O-Meal, Nebraska Consolidated Mills, Inc., John Oster Manufacturing Co., G. Washington Coffee Co., Royal Typewriter, Maytag, Morton Packing Co., Dow Chemical, Florida Citrus, Atlantis Sales Corp., Polaroid, U. S. Tobacco, Reardon, Mullins Mfg., Owens-Corning, Curtis Publishing, Quaker Oats, General Electric
\$500, \$3,500, 16 1-minute commercials, 6.3

TONIGHT 11:30-1:00 am, M-F
Polaroid
NA, NA, 12 1-minute commercials available in EST, 8 1-minute commercials available in CST, NA

†April U. S. Pulse, ††April PIB, *May PIB



★ EXTRA ★

TELEVISION BECOMES THE BIG MEDIUM

TOP 50 ADVERTISERS SWING TO TV

★ EXTRA

Highlighting trend, 22 of top 50 advertisers made TV their prime medium for 1953

SNATCHING the lead from newspapers, television during 1953 became the primary medium for 22 of the country's 50 largest advertisers. Even though many companies increased their total budgets, TV continued to take an increasingly larger share of the pie.

Obviously every advertising budget has its own problems, but significant for all media selection is the pattern set by the top bracket spenders. These are the companies that can afford to allocate their money as they choose and can base their choices on extensive research.

Tallied on these pages are the "measured media" budgets of the 50 companies that in 1953 laid out the largest sums for newspapers, magazines, network radio and network TV.

Most published expenditures make no attempt to account for money spent on production in each medium. To give a clearer picture of the trend toward TV as the Big Medium, TELEVISION Magazine has added estimated production costs to time and space figures (see note on method).

Had accurate reports on spot broadcasting expenditures been available, they would emphasize the reliance on TV even more sharply.

Leaving these frequently huge expenditures out of consideration, there were 22 among the top 50 advertisers that made TV their number one medium in 1953. Of the 18 companies that put their heaviest emphasis on newspaper advertising, three produce liquor products which can't use broadcast media.

In the preceding year, 14 companies put TV first as opposed to 16 that gave the lead to newspapers.

Here's how the top 50 advertisers' "first choices" have changed:

Primary Medium	In 1953	In 1952
Television	22	14
Newspapers	18	16
Magazines	8	12
Radio	2	8

How did the eight companies that shifted the accent from other media to TV re-arrange their budgets?

Colgate-Palmolive, for which newspapers had been first, increased its total budget, but kept magazines and newspapers at their previous levels, while hiking network radio and TV.

General Mills in 1952 put the largest number of eggs in the radio basket. The following year network

TV was in first place. Radio and newspapers were down and magazines were up.

Campbell Soup shifted from magazine primacy to TV, although print outlays were increased. Radio was trimmed.

Philip Morris made TV its major medium rather than newspapers in a year that brought cuts in the radio and newspaper items in a generally increased budget.

American Home Products demoted radio from the top spot, although the dollar expenditure stayed the same. TV, now the company's first medium, was increased as was magazine advertising. Newspapers went down.

Bristol-Myers, spending less in measured media than it had the previous year, kept print level, cut radio and increased TV enough to hand it the lead formerly held by magazines.

Coca Cola, with no network TV in 1952, made it the prime medium in 1953. Magazines, the previous leader, were up, as were newspapers.

Firestone was another that switched from magazine leadership to TV. Radio stayed level, but print media were down.

The only company to switch away from TV dominance was Philco. Newspapers took the lead. Because Philco's 1952 broadcasting funds included the costly convention-election coverage, the more "normal" 1953 set-up for both network radio and TV called for lower budgets. Print media were up.

Three of the top 50 used no TV; five, no radio, and one, no newspaper. All had magazine schedules.

Figures for the first half of 1954 indicate that television's push toward media dominance will continue during the current year.

Method for Compiling Total Costs

To gross media expenditures as reported by PIB and Media Records were applied the production cost factors developed by the McCann-Erickson Central Research Department for its continuing index of advertising expenditures. To newspaper figures, 6.9 per cent was added for production; to magazine gross investments, 11.5 per cent. For broadcast media, production expenditures were added to net time costs. On radio 64 per cent of gross time was taken as the cost after frequency and volume discounts; 57.5 per cent added to this net represents program expenses. On television the net was set at 77 per cent of gross. To this was added 87.1 per cent for production.

VISION BECOMES
THE BIG MEDIUM

ADVERTISERS
MOVING TO TV

★EXTRA★

TV TAKES MEDIA LEAD FROM NEWSPAPERS

Advertiser	Major Medium 1953	Major Medium 1952	Network TV	Newspapers	Magazines	Network AM
1. General Motors	Newspapers	Newspapers	\$11,437,698	\$35,217,401	\$20,598,000	\$2,612,245
2. Procter & Gamble	Television	Television	21,501,302	8,548,954	7,679,200	14,456,666
3. Colgate-Palmolive	Television	Newspapers	16,215,964	12,919,487	5,469,011	5,659,639
4. General Foods	Television	Television	9,411,910	9,228,862	8,995,419	6,845,065
5. Ford Motor	Newspapers	Newspapers	6,251,596	19,539,507	7,088,077	202,375
6. Chrysler	Newspapers	Newspapers	4,371,175	15,589,007	8,839,320	912,245
7. Lever Brothers	Newspapers	Newspapers	8,132,580	11,396,336	3,922,646	5,039,172
8. R. J. Reynolds	Television	Television	13,161,444	3,979,204	3,145,277	3,282,326
9. General Electric	Magazines	Magazines	6,750,791	3,646,727	9,910,106	1,572,979
10. American Tobacco	Television	Television	10,597,905	4,491,504	4,939,186	2,456,765
11. General Mills	Television	Radio	8,064,733	2,311,647	4,172,290	4,664,979
12. Distillers-Seagram	Newspapers	Newspapers	—	10,161,411	7,326,918	—
13. Gillette	Television	Television	9,601,416	2,725,164	771,929	5,849,539
14. Liggett & Myers	Television	Television	9,026,794	2,053,033	2,014,342	4,409,006
15. P. Lorillard	Television	Television	7,328,508	2,283,592	2,701,453	2,976,006
16. Schenley	Newspapers	Newspapers	434,905	7,269,150	4,249,730	—
17. National Dairy	Television	Television	5,509,703	4,049,982	2,943,884	1,005,361
18. Campbell Soups	Television	Magazines	4,866,715	1,681,820	4,312,309	2,324,138
19. Sterling Drug	Radio	Radio	763,402	3,201,217	1,712,559	6,002,944
20. Philip Morris	Television	Newspapers	6,234,907	3,485,609	1,052,330	1,955,256
21. American Home Prods.	Television	Radio	4,617,324	1,177,888	1,873,552	4,428,625
22. Nat. Distillers	Newspapers	Newspapers	—	6,845,755	4,347,003	—
23. Swift	Newspapers	Radio	1,011,069	3,504,694	3,249,412	3,417,566
24. Standard Brands	Newspapers	Newspapers	2,200,569	6,043,562	2,057,807	—
25. Miles Lab.	Radio	Radio	—	583,867	880,751	7,510,209
26. Kellogg	Television	Television	4,933,978	2,517,950	1,729,383	1,389,241
27. Philco	Newspapers	Television	2,148,221	2,781,938	2,380,623	2,129,829
28. Quaker Oats	Newspapers	Newspapers	2,380,160	3,321,190	2,222,262	1,547,183
29. Westinghouse	Television	Television	6,482,792	2,197,449	1,942,819	—
30. Goodyear	Magazines	Magazines	2,108,304	1,750,371	5,047,962	336,353
31. Kaiser Motor	Newspapers	—	1,000,263	3,513,572	1,716,547	2,282,954
32. Pillsbury Mills	Television	Television	4,899,068	868,431	2,205,610	2,265,295
33. RCA	Television	Television	3,162,919	2,153,287	2,469,477	867,834
34. Bristol Myers	Television	Magazines	2,688,918	2,358,709	2,665,791	469,743
35. Nash Kelvinator	Newspapers	Newspapers	161,295	4,061,631	3,092,258	—
36. S. C. Johnson	Television	Radio	3,356,683	987,846	1,040,807	2,128,124
37. Coca Cola	Television	Magazines	2,334,471	1,956,260	2,303,712	737,022
38. Armour	Magazines	Magazines	1,085,680	2,097,392	2,434,220	1,012,283
39. Avco Mfg.	Magazines	Newspapers	1,535,339	2,357,972	2,960,038	6,068
40. Borden	Newspapers	Magazines	1,524,468	2,728,009	1,796,138	37,286
41. Int'l Cellucotton	Magazines	Newspapers	887,517	2,008,718	2,011,906	690,301
42. Firestone	Television	Magazines	2,284,755	794,532	2,037,842	751,608
43. Andrew Jergens	Newspapers	—	459,485	2,358,573	2,150,608	371,921
44. A. T. & T.	Magazines	Magazines	—	—	4,421,754	823,750
45. Dupont	Magazines	Magazines	676,423	713,100	3,759,926	162,222
46. Studebaker	Newspapers	Newspapers	104,529	3,061,528	1,901,412	—
47. Wm. Wrigley	Newspapers	Radio	881,266	1,875,822	506,280	1,619,593
48. Texaco Co.	Magazines	Magazines	1,247,477	762,241	2,788,848	317,563
49. Admiral	Television	—	1,852,617	1,569,688	1,577,567	205,324
50. Nestle	Newspapers	—	1,207,823	2,624,992	770,785	351,198

THE PROGRAMMERS

WITHIN a radius of about three square miles of mid-Manhattan real estate are the four men most responsible for satisfying the tastes of over 100 million U. S. television viewers.

They are the network programmers, the Ziegfelds-Without-Hoopla who stitch together the entertainment fare of multi-million dollar businesses. They work in the sober world of board meetings, rating surveys, pilot films and sponsor compromises. And they do it in virtual anonymity as far as the public, their target, is concerned.

In the last analysis it is men like CBS-TV's Hubbell Robinson, NBC's Tom McAvity, ABC's Bob Weitman and Du Mont's Jim Caddigan to whom fall the task of *giving the public what it wants*. Although they live within commuting distance of Madison Avenue and 52nd St., they must know the thinking in Texarkana, Texas and Rock Island, Illinois. They should be, all rolled in one, talent scouts, business men, first class showmen and occasionally, soothsayers.

The backgrounds of these men are parallel in some cases, dissimilar in others. Robinson and McAvity garnered most of their experience from years in the advertising business. Weitman and Caddigan, on the other hand, were more to the manner born, since both took the direct show business route to their present jobs.

Their personalities vary. Weitman carries the indelible stamp of the gregarious show world type. He numbers some of the greatest entertainers among his closest friends. Robinson, conversely, is less demonstrative and more apt to draw a respectful "Mister" in normal conversation with business acquaintances, although among his cronies "Hub" is known for a sharp wit and a basic warmth.

Caddigan, longest at the job among his opposite numbers, is an articulate and convincing personality who can spin a joke with the facility of a professional story teller.

McAvity is a friendly, impressive man with an athlete's proportions who, one NBCer remarked, had never been "rapped" by the people who work with him—a rarity in broadcasting circles.

Appropriately enough, two of the programmers, Robinson and McAvity wound up marrying actresses. McAvity's wife is the former screen star, Helen Mack. Three years ago, Robinson married stage star Vivienne Segal of *Pat Joey* fame.

(Continued on page 63)



▲ Hubbell Robinson, CBS-TV's programming chief, can look back to a season during which his network copped six places among the ten top rated shows. He has been the guiding spirit of CBS's programming efforts since the summer of 1951. Robinson played a major part in the creation of such shows as "I Love Lucy" and "My Favorite Husband." He believes strongly in the network's "bench strength," i.e., having programs on tap in case others falter. The Robinson credo: "Build from within instead of buying from without."



A profile of the men who are responsible for programming operations at each of the four television networks

▲ Tom McAvity will be getting a baptism of fire for his first full season. The boss of NBC's experimenting program department will be in the spotlight after the results of the Spectaculars and magazine-type "Tonight" are in. The vaunted "Specs" are on trial. And the network is going all out with the magazine shows (a total of almost 23 hours a week are on tap). McAvity's main belief: "Keep the medium fresh, don't fall into radio's frozen formulas."



▲ Du Mont's Jim Caddigan, seated center, is the veteran among his three other counterparts. His biggest claim to fame was bringing Bishop Sheen to television two years ago. Hardest working and least known programmer, he is saddled with the toughest assignment of the lot. Caddigan has to substitute resourcefulness and ingenuity to buck his competition. Hamstrung with limited budgets, he has seen some of his efforts (Gleason, for example) shift to other nets for lack of money.

◀ Bob Weitman is bringing to ABC a wide theatrical savvy that includes 18 years with New York's Paramount. Outgoing and voluble, he's known for his sharp ability to develop top talent. He played a big part in snaring Ray Bolger, Danny Thomas and newcomers Sammy Davis, Jr. and Joel Gray for ABC. He has an innate show business shrewdness, although he claims no magic formulas—just instinct—for picking winners.

TV's Greatest Success Story

The Hazel Bishop story is one of the incredible success stories in TV and advertising history. When agency man Raymond Spector took over the account in December of 1949, the company's assets were less than \$6,000.

Spector has been offered five million dollars for Hazel Bishop, but turned the offer down cold and asked for ten. Spending seven and a half million himself in TV this year, Spector rates as the sharpest and most daring advertising man operating in television today.

By a series of spectacular moves into television, Spector dazzled the industry, took over ownership of Hazel Bishop and turned it into one of the giants of the cosmetics industry. He credits his entire success to the video medium.

Early strategy: Get in on established shows for a quick ride, skim the cream off the top, and get out after the audience is saturated. Spector also took a flyer on two dramatic shows which flopped, reaffirming a basic Spector theory: commercials must be integrated. His reason why these shows didn't work out for Hazel Bishop: if drama gets too intense, it overshadows commercials. If it isn't intense enough, no one will watch.

Another strategy: co-sponsorship. Since the beginning, Spector has been willing to share the spotlight with other sponsors, and let some of their prestige rub off on his new product. This year, some of his co-sponsors on the NBC spectaculars will be General Motors and General Foods. His latest coup is the plan to get Procter & Gamble in as co-sponsor for *This Is Your Life*. To the drug trade, this is big dealing.

A later strategy: When you achieve sponsor identification with a show, stick with the show, (*This Is Your Life*).

These super-hoopla techniques have completely shaken up the lipstick line. Revlon woke up one day to find that it was no longer number one in the business. As a result, television this season will witness the battle of the lipsticks, as Revlon sinks millions into an attempt to regain leadership and as Toni enters the field.



Raymond Spector Describes 23-Point Strategy



Raymond Spector

THIS is the first time we have publicized our views on any medium, because not every product or advertiser has the same objectives or needs. What works, or doesn't work for one, might produce opposite results for others. But TV is so new that we feel it our duty to further an exchange of opinions.

Inasmuch as most of our television experience has been in connection with the development of the Hazel Bishop business, we will confine our observations to the experiences we have had in connection with the 12 network shows which we have directed for this account.

In television, as with any other medium, the object should be to find out what works and do more of it; to determine what doesn't work, and stop doing it!

Here are some of the things we have discovered, or have had reaffirmed:

1. The program and the commercials benefit considerably when they're integrated, rather than handled as two separate parts.
2. As with any other form of advertising, commercials appear too long only when they are uninteresting.
3. Commercials, like good ads, should develop one dominant idea.
4. People *are* interested in product stories and in the benefits which products promise.
5. While we have always used women in Hazel Bishop commercials, we have never expected them to sell, but rather to "set the stage", handle the demonstrations, and talk about things which an announcer could not very well discuss (such as shades and fashion coordination).
6. We try to avoid the use of "glamour girls", because we find that women generally resent them.
7. We have found that women would rather watch and listen to men, and that a male personality sells women much more effectively.
8. We have found that variation is better than duplication; that it's far better to vary the appearance of the commercials as much as possible, even though you keep "hitting" on the same basic appeal.
9. Unlike radio, television programs start selling almost immediately, or they won't sell profitably after many months.
10. The public thinks more of the product when the featured personality lends his or her endorsement to it. And conversely, the public thinks more of the star.
11. Elaborate backgrounds and tricky presentations should be avoided.
12. Too much make-up should be avoided. People should look as natural as possible.
13. We found that television is not only a "home medium", but a "homey medium." We strive to have our commercials, as well as our programs, capture that spirit.
14. Ever since January 1951, when we were one of the co-sponsors of the *Kate Smith Show*, and November 1951 when we co-sponsored *Stop the Music*, we have known that co-sponsorship pays; i.e., when co-sponsors work together in sharing the limelight, as well as the costs.

15. Staying on all year 'round pays. We have known that since the summer of 1951 when we started the *Freddy Martin Program* in July. And we have been on every summer since!

16. We know that repeats of the previous year's best shows pay — when the talent cost is halved. That's why every summer we show kinescopes of the best of *This Is Your Life*.

17. We have found that continuous program and commercial research pays. We never substitute our own opinions for those of the public. We are constantly investing more and more in research activities. We place more faith in our client's sales figures than in popularity ratings; even when our shows are in the first ten!

18. The most important quality for a commercial announcer, as for a show personality, is that the public like him — that he have that indefinable, indescribable quality called "it," which invariably includes a winning smile.

19. It has been said that every business is the elongated shadow of the man at the helm. The same is true with a show. For example, we know that *This Is Your Life* would be nothing without Ralph Edwards. The public loves him, respects his integrity. This was one of our motivating factors in the purchase of the new *Martha Raye Show* which Hazel Bishop sponsors every fourth Tuesday. We know everybody loves this female Pagliacci!

20. Spectaculars? This is one question we can't answer! But we do believe that more and more television sponsors will present 1-shot programs of such stature and caliber that they will continue to achieve high ratings. That's why we're co-sponsoring the new *Max Liebman Show of the Month* every fourth Sunday, starting September 12th.

21. Color!!! We just don't know where to begin when it comes to discussing this added dimension. All we can say is that when they see the difference — the public will no more be content with black and white shows than they were with silent movies. Because Hazel Bishop is today the largest maker of Color Cosmetics, it is the first sponsor of "Color Vision" for the Sunday night Max Liebman Spectaculars.

22. How fast will color develop? We have heard many excuses why the development of color will be relatively slow. But we are certain that American ingenuity and know-how will respond to public demand.

We expect to see 21" color TV sets sell for less than \$500 immediately after January 1st. We expect to see at least three million color sets sold in 1955. We expect to see the introduction of adapters which will convert present black and white sets.

In short, we feel color TV will come faster than the experts predict, that when color is added to the impact of sight plus sound, television will attract a larger share of those advertising dollars which are now being spent in magazines and newspapers.

23. The future? Years ago we made a deal with the "Astrologers Association" that if they wouldn't practice advertising, we wouldn't practice soothsaying. But we feel confident that as long as TV enjoys the leadership of such dynamic minds and personalities as General Sarnoff, Pat Weaver, Bill Paley and Frank Stanton, it will overcome all hurdles; that TV will not only be the greatest medium of all time — but the greatest world-wide force for peace.



Will they buy

Pulse checks best-li

THEY like the commercial but will they buy the product?" This is a question that advertisers have kicked around for a long time.

To find some clues to the answer, Pulse, Inc., surveyed 511 representative New York homes for TELEVISION Magazine's Continuing Study of TV Audience and Brand Use. Respondents were asked to name commercials they liked or found particularly outstanding. In addition they were checked for brand use in each product classification in which they had named a commercial.

Obviously, the factor of sales effectiveness is subject to too many variables to permit any direct conclusions. But the incidence of use of a brand among those who select its commercial as outstanding can be pertinent to the advertiser when he relates the findings to his own sales and advertising data.

Interesting, then, are these findings. Among those who mentioned the Ajax commercial as outstand-

ing, 79 per cent used Ajax and 11 per cent used Bab-O. On the other hand, only 20 per cent of those who mentioned the Bab-O commercial used Ajax, whereas 70 per cent said they had Bab-O on hand.

The same correlation seemed to apply to a comparison of the findings on Ballantine and Piel's beers. Of those mentioning the Ballantine commercial as outstanding, 55 per cent had the brand on hand as compared to five per cent for Piel's. However, of those who singled out the Piel's commercial, nine per cent had the brand on hand and only nine per cent stocked Ballantine.

Liking a cigarette commercial seemed to be related to preference for the particular cigarette advertised. The same was true for cleansers and beers.

Only for detergents does this relationship fail to hold true among those interviewed. A possible explanation lies in the general lack of consumer loyalty to detergents where purchases are often deter-

mined by deals and coupons.

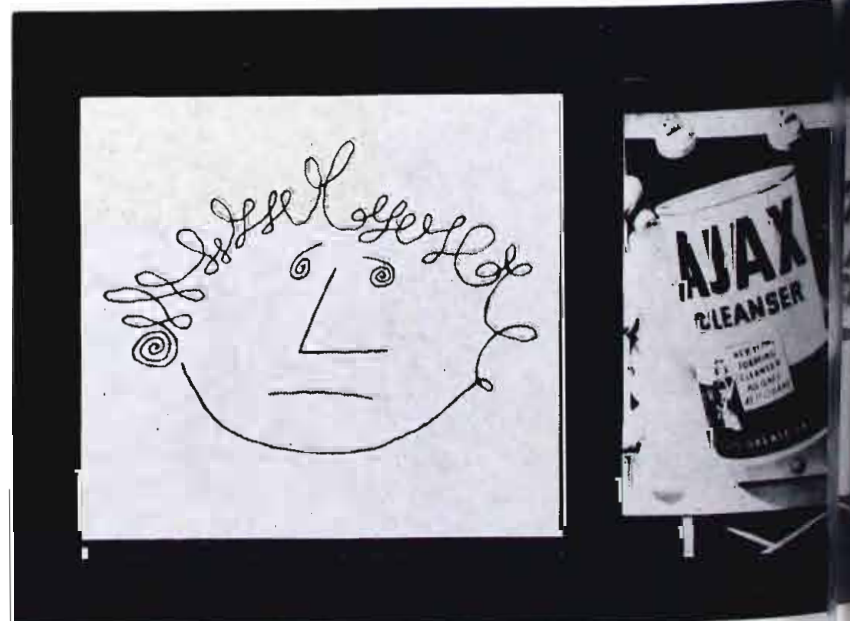
Long-time favorites, Lucky Strike, Muriel and Ajax, and some newcomers, Jello and Rinso, lead the list of best-liked TV commercials. Reasons most often given are "music, jingle" and "cartoon, animation." Singled out were Ajax's music and animation, Alka Seltzer's Speedy puppet, the jingles of Ballantine and Gillette, and Ivory's baby.

Lucky Strike is liked primarily for its "catchy tune," the reason given by 44 per cent of those who named this brand's commercials. Of these, 22 per cent mentioned Dorothy Collins delivering the message or singing the theme, while 15 per cent stated they enjoyed the commercials because of the animation.

Fully 59 per cent of the viewers who cited Muriel singled out the jingle. The "Come on up and smoke me sometime" theme was considered an amusing take-off on Mae West.

Reasons for Liking These Commercials

	Lucky Strike	Muriel Cigars	Jello	Rinso	Ajax
Cartoon—animated figures	6	5	4	1	10
Music—jingle	18	22	10	16	13
Tempo—rhythm	1	—	5	—	—
Dancing	5	5	—	—	—
Announcer—Dorothy Collins	9	—	—	—	—
Stories—characters	—	—	—	7	—
Funny—entertaining—					
interesting	3	8	5	7	5
Different—unusual	3	4	6	2	—
Misc. reasons	4	1	3	2	4
No particular reason	1	2	—	5	3
Total responses	50	47	33	40	35
Total respondents mentioning these commercials	41	37	30	32	28



Do you like your product if they like your commercial?

commercials for TELEVISION Magazine's Continuing Study of the TV Audience

The commercial was said to be "entertaining, interesting" by 22 per cent of those commenting. The performance was all the more remarkable because the product advertised, cigars, is of relatively low interest to many consumers.

Again, in the case of the third-most mentioned commercial, Rinso, the jingle was given as the principal reason for liking. Half of those responding mentioned the catchy tune. Well-liked too, were the characters appearing in the commercials—"the kids love them."

Particularly significant were the findings on Jello. The off-beat commercial series, winner of an Art Director Award, places fourth among all commercials named. A number of respondents thought the brand name was Busy Day Instant Pudding and no individual sales point appeared as often as the "Busy Day Dessert" did in the Jello responses.

Surprising was the number of different commercials—129—men-

tioned by the group. The leader, Lucky Strike, was only cited by eight per cent of the sample, underlining the great spread of appeal among TV advertisements today. Almost every product group advertised was represented as was every type of commercial presentation—animation, demonstration, hard sell, soft sell and even the pitchman.

Although it is almost impossible for a minor advertiser to be represented among the leaders since many viewers will not have seen the commercial, the reverse is not necessarily true. An outstanding example occurs among watches. Two major spot advertisers, with great frequency and saturation, were not mentioned at all as well-liked commercials.

While any interpretation on this type of survey must be made with caution, it is conceivable that the sameness of the watch commercials over a period of so many years has resulted in a considerable loss of

impact.

Six years ago when TELEVISION Magazine conducted a similar survey Bulova was one of the commercials mentioned most often by the Television audience. Lucky Strike, which constantly changes its commercial approach, was a leader in 1948 and still is today.

Previous studies have shown how a commercial that irritates can be as effective as one that's liked. Indications were that only an indifferent commercial does not do a job.

While it is obviously true that well-liked commercials may be utterly ineffective in making a sale, most advertisers would only naturally consider it a plus to have the sales story favorably received.

It would seem then that the ideal combination is an effective series of commercials that are enjoyed by the viewer. Indications from this and many other surveys are that the advertiser can play it safe and

(continued on page 54)



MANN-ELLIS INC.

Advertising

201 EAST FIFTY-SEVENTH STREET, NEW YORK 22, N. Y., PLAZA 1-2323

July 16, 1954

Mr. Edward Cossman
W A A T
Newark 1, N.J.

Dear Ed:

We like to give credit where credit is due...
Thought you may like to know about the fine
job Brenner and Larkin are doing for Easco
Auto Seat Covers.

As you know we tried many stations with many
gimmicks...and got only fair results. Since
we switched to your station...the results have
been immediate.

I'm convinced, if anyone can pull...Brenner
and Larkin can...and at a low cost.

Cordially yours,

MANN-ELLIS, INC.

Edward Shapiro

Edward Shapiro
Account Executive

es/hs

PULL... at Low Cost

In Metropolitan New Jersey & New York



PAUL BRENNER
REQUESTFULLY YOURS
Monday thru Saturday
10:30 am - 12 noon
5:05 pm - 7 pm

DON LARKIN
HOME TOWN FROLIC
Monday thru Saturday
7:45 am - 9 am
1:05 am - 3 pm



for the **FAST WALLOP** in sales

waat

1020 BROAD STREET, NEWARK 1, NEW JERSEY
REPRESENTED BY WEED AND COMPANY

RIGHT THIS WAY

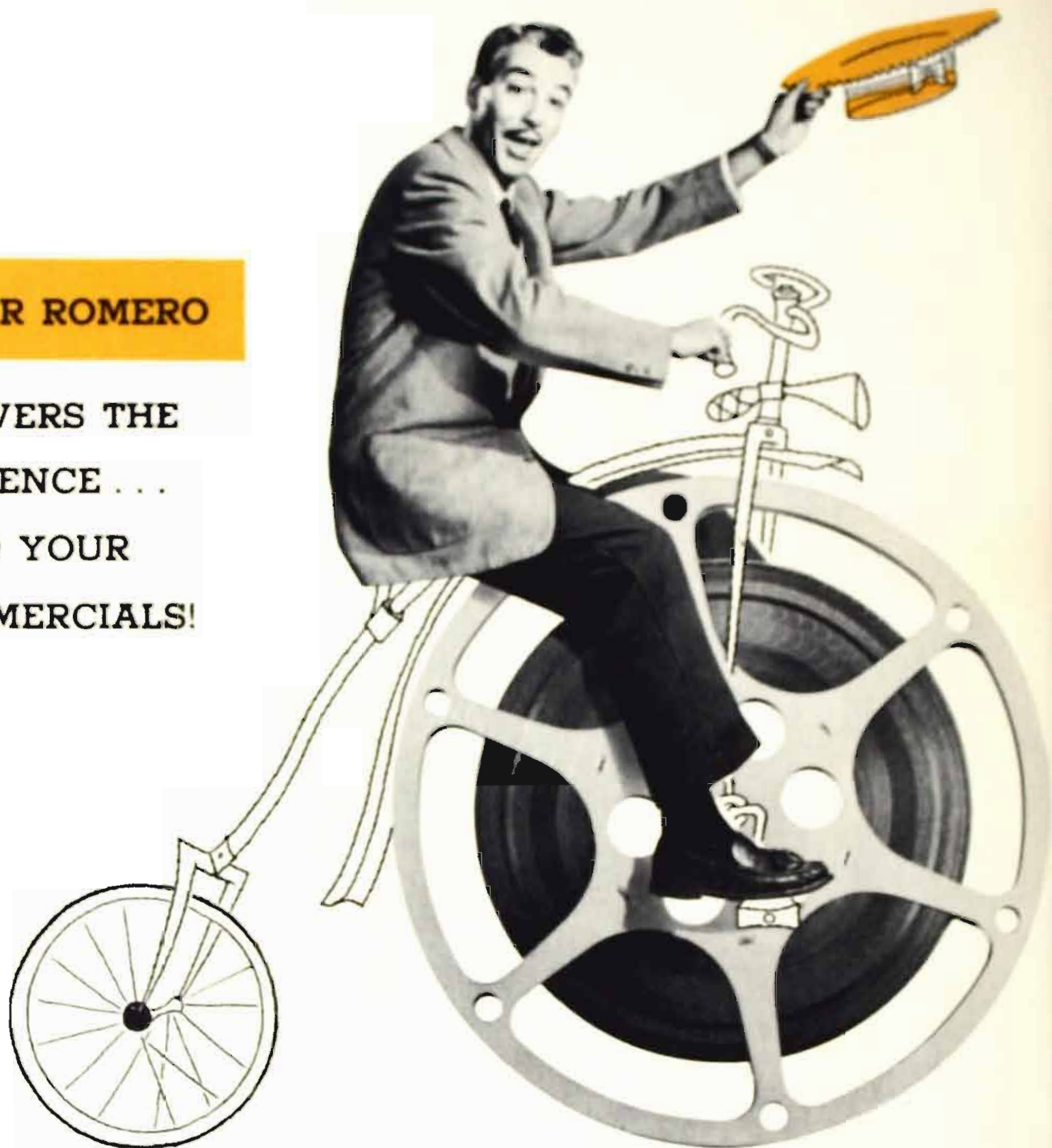
FOR THE **HOTTEST**

THINGS ON REELS!



CESAR ROMERO

**DELIVERS THE
AUDIENCE . . .
ALSO YOUR
COMMERCIALS!**



PASSPORT TO DANGER

This show combines a big box-office star and a sure-fire subject: intrigue and espionage in cities all over the world. As a globe-trotting diplomatic courier, Cesar Romero gets in and out of trouble like you and I get in and out of the bathtub. The films are the work of Hal Roach, Jr., and what's more, they're brand-new . . . never before shown in *any* market. Romero is available to add excitement to your commercials. Want more facts? Call:

In **NEW YORK**: Don L. Kearney, 7 West 66th St., SUsquehanna 7-5000
In **CHICAGO**: John Burns, 20 North Wacker Dr., ANdover 3-0800
In **HOLLYWOOD**: Bill Clark, 1539 North Vine St., HOLlywood 2-3141

ANOTHER HIT FROM ABC FILM SYNDICATION, INC.



THE WORLD'S
MOST FAMOUS
MAGICIAN
WILL DO

WONDERS

FOR YOUR
SALES!



MANDRAKE THE MAGICIAN

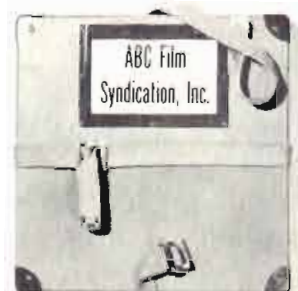
A brand-new series with—PRESTO!—a ready-made audience of 50 million fans, most of them adults, who follow the famous magician in comic strips. Here's adventure, mystery . . . plus all the surprise and excitement of legerdemain at its best. Coe Norton, a top TV actor *and* skilled magician, plays "Mandrake." How can you go wrong with a selling force like this?

In **NEW YORK:** Don L. Kearney, 7 West 66th St., SUsquehanna 7-5000

In **CHICAGO:** John Burns, 20 North Wacker Dr., ANdover 3-0800

In **HOLLYWOOD:** Bill Clark, 1539 North Vine St., HOLlywood 2-3141

ANOTHER HIT FROM ABC FILM SYNDICATION, INC.



WANT MORE REEL

HOT

SHOWS?



RACKET SQUAD
Renewals total 85.7% since the series became available for syndication last fall!

KIERAN'S KALEIDOSCOPE
Voted the best syndicated miscellaneous series in **BILLBOARD'S** second annual TV film awards!

THE PLAYHOUSE
Multi-market contracts with leading national advertisers account for 80.8% of total sales.

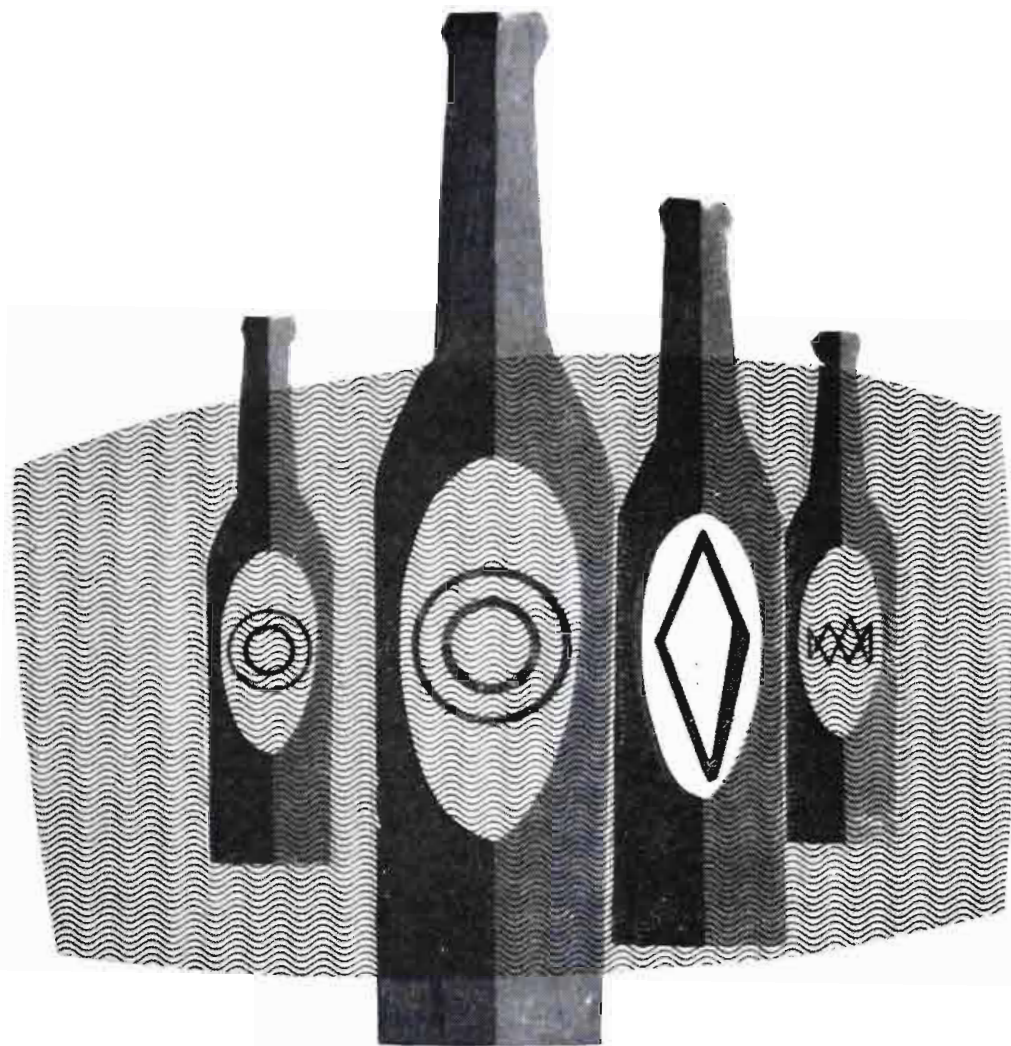
RACKET SQUAD: Geared to sell to a ready and waiting audience . . . combining fast-paced entertainment with public-service appeal . . . at just a fraction of its original cost! 98 half hours available. **KIERAN'S KALEIDOSCOPE:** Witty John Kieran, writer, sports authority, naturalist, and colossus of knowledge, holds a mirror up to nature to provide unduplicated entertainment for the entire family. 104 quarter hours available in 26, 52 or 104 segments or in our unique library plan. **THE PLAYHOUSE:** This dramatic series, sparkling with big box-office names, has a big-time, network quality that you couldn't duplicate for many times its cost to you! 52 half hours. Get full details . . . call!

In **NEW YORK:** Don L. Kearney, 7 West 66th St., SUsquehanna 7-5000
In **CHICAGO:** John Burns, 20 North Wacker Dr., ANdover 3-0800
In **HOLLYWOOD:** Bill Clark, 1539 North Vine St., HOLlywood 2-3141

3 MORE HITS FROM ABC FILM SYNDICATION, INC.



Beer on TV



TELEVISION Magazine's special report on how brewers across the U. S. are using TV

TELEVISION MAGAZINE'S just-completed nationwide survey of beer advertising on TV found 73 out of 100 brewers reporting they used the medium regularly and in an overwhelming number of cases, it was on a year-round basis. These 73 reported an average of more than 30 per cent of their advertising budget was allotted to TV, with the majority saying it had outdistanced all other media and become their number one budget item.

Despite this increasingly blissful marriage of TV and the suds, only two nationally distributed brews are paying the freight for a network show, Pabst and Schlitz. And Budweiser, the largest brewer in 1953, devotes only a comparatively small part of its budget to television. Network TV, of course, is out of the question for the great majority of brewers who lack fully national distribution.

Spots, sports and film is the parlay most brewers are slapping their blue chips on. The baseball games, a natural, are backed in practically every major league city. Weather shows, local sports shows, newscasts and local talent showcases also are popular with brewery sponsors.

The problems of brewery advertising on TV are much the same problems of any other advertiser,

with one major difference. The liquor laws are a conscience that beer has had to live with all along. The brewing industry has long campaigned to disassociate itself from hard liquors.

Beer is naturally being pushed as a great family beverage—tying it up with food and sociability. Never mentioned is the alcohol angle. From *The ABC of Beer Advertising*, put out by the U. S. Brewers Foundation:

"Beer is a beverage with such a mild alcoholic content that any attempt to play it up would be downright misleading. Distillers must say how much alcohol their product contains. Brewers should never mention it. Words like 'exhilarating' or 'zippy' are not dictionary synonyms for intoxicating, but in a beer advertisement they might take on that meaning, and so they should be ruled out."

Because of their rather fragile status with the various state liquor authorities beer sponsors naturally are extremely wary in their advertising. With a few rare exceptions, and those are scorned by the majority, brewers plug the positive values of a glass of beer. Such phrases as "no burps in our beer" and "no green beer" tend to call attention to harmful aspects of beer and hurt the entire industry. Some sponsors have gone so far as

to exclude shots of an announcer or star quaffing a glass of the foaming brew for fear that said announcer or star will follow up with watering eyes, or worse, a burp.

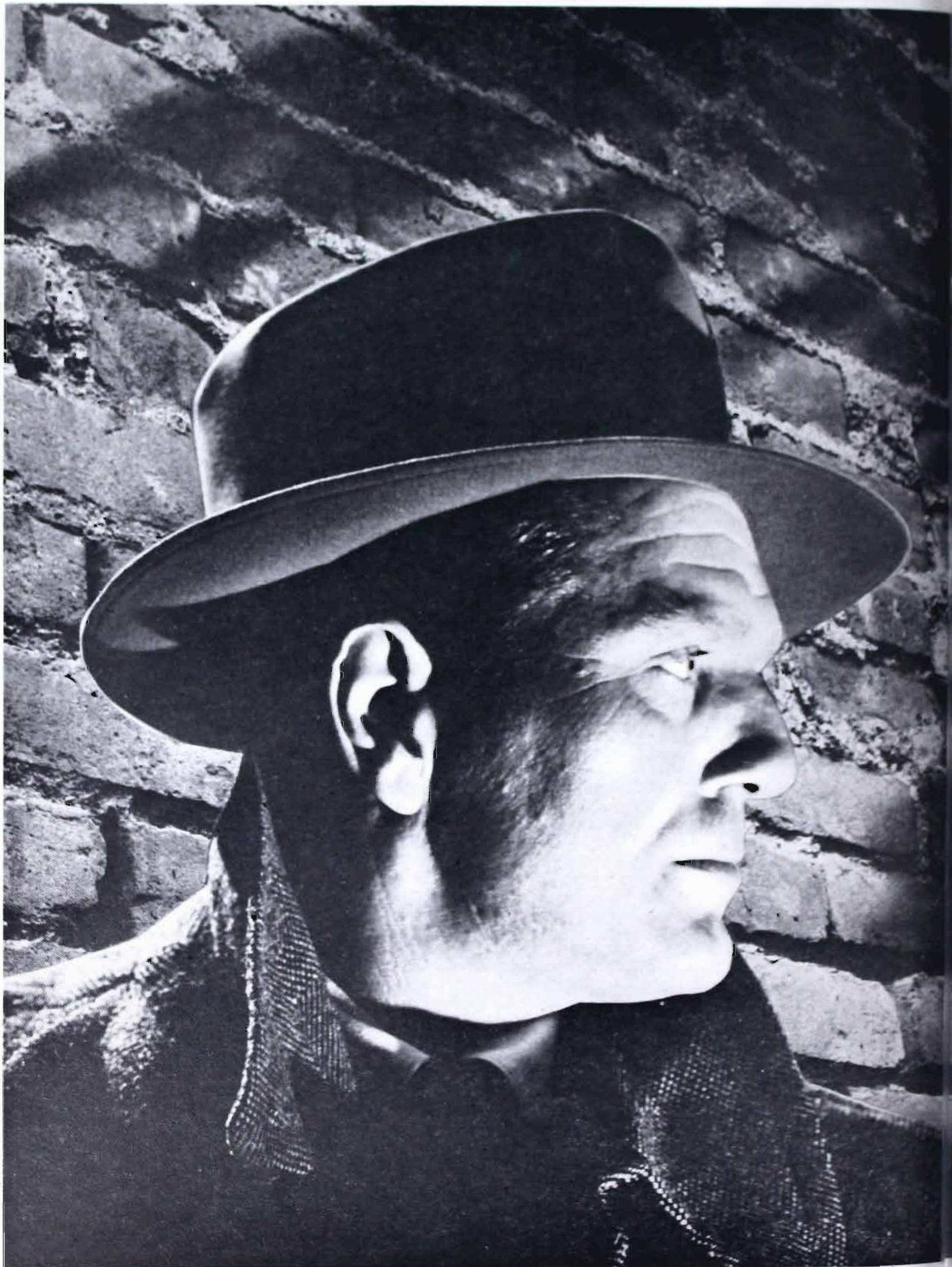
There's no hard and fast rule along this line, with many breweries claiming they have the problem licked by doing their commercials on film, thus avoiding any such disaster.

Despite this tiptoeing by the brewing industry, there's a bill now in Congressional committee which would make it a felonious offense to be seen on television drinking beer. This, of course, would change the beer pitch on TV completely.

Nothing is expected to come of the bill in Congress, pushed by the "drys", because they've tried the same thing for five straight years, failing each time. Breweries, nonetheless, want no tangle with official Washington. TV is too fertile an advertising field to lose.

Apparently 1950 was the year when brewers decided that TV was here to stay. Although we had reports from brewers who were using the medium as far back as 1946, or who didn't start until 1954, the majority took the plunge in 1950, with 1951 second best.

(continued on page 46)



Adventures of **THE FALCON**

39 REASONS WHY THIS IS THE HOTTEST SHOW SINCE DRAGNET

Each of these 39 half hour films packs trigger fast action, set in exciting locales all over the world. Charles McGraw, as THE FALCON (an undercover intelligence agent for the government) is being hailed as TV's greatest personality since Jack Webb. No wonder everyone who sees "THE FALCON" agrees that it's a startlingly new and exciting experience in television mystery-adventure.

TITLE

Backlash
A Very Dangerous Bedfellow
A Drug On The Market
Case of the Babbling Brook
The Furious Lady
The Picture in the Case
Borderline Case
The Case of the Lonely Hunter
Tangiers Finale
Out of All Evil
Double Identity
Decision in Red
Rocky's Asylum
Deadly Welcome
The Case of the Big Heist
Kiss Me Not
The Wheel of Fortune
The Baby Sitter
The 4.98 Buddha
Murder With HiFi

LOCALE

Macao
An Iron Curtain Country
Vienna
London
Berlin
Rome
Germany
Cairo
Tangiers
Rome
London and North France
Paris
Capetta, Italy
Atlantic Ocean en route to U.S.
New York
A City in the U.S.
Chicago
New Jersey
San Francisco
Any big U.S. city

TITLE

The Invisible Destroyer
False Faces
The Golden Phoney
Case of the Guilty Stamps
Eyes In My Back
Paper Finger
Small Hotel
The Blonde Bomber
Target
The Reckoning
The Big Break
Green Means Danger
Snake Eyes
Hot Cargo
Rare Editions
Reunion
Grab-Bag
The Stevedore Kid
Buried Treasure

LOCALE

Arizona
Florida
Los Angeles
New York
A prison in U.S.
Los Angeles
U.S. City
Miami
Honolulu
Denver
A Prison in U.S.
Railroad train in the U.S.
Las Vegas
Chicago
New York
New Orleans
San Diego
New York Docks
Washington Pentagon

Call, write, or wire today!

NBC FILM DIVISION

SERVING ALL SPONSORS . . . SERVING ALL STATIONS

30 Rockefeller Plaza, N.Y. 20, N.Y. • Merchandise Mart, Chicago, Ill. • Sunset & Vine Sts., Hollywood, Calif.
IN CANADA: RCA Victor, 225 Mutual St. — Toronto • 1551 Bishop St. — Montreal

Beer on TV—a special report

(continued)

In asking brewers what they found was the most effective way to use TV, we had no surprises. Spot announcements were a popular choice, with a combination of spots plus one front-line show being the formula most often singled out. Both large brewers and small seem to have settled on this solution.

Genesee Brewers' (26th largest in sales) TV theory: "Keep everlastingly at it". And keep at it they do. They now sponsor *Favorite Story*, *I Led Three Lives*, *Star Showcase*, and *Badge 714*.

This, according to some syndicated film people, is not sound advertising. Genesee uses different shows in different cities, which supposedly precludes identification with any one show. Genesee, nonetheless, is still hammering away with a variety of shows.

Three types of commercial are most favored by brewers. The live announcer doing a direct pitch with a glass of beer in his hand is still considered effective selling by many. Others combine a live pitch

with a filmed portion and still others are going in for the animated cartoon. The cartoon spot is becoming more popular and in some cases the hero of the cartoon becomes an effective star in his own right, which is a dream situation for a sponsor. (See box on Goebel's campaign).

Cost of course is a problem that breweries share with every other product. A majority of the breweries reporting listed cost as their number one TV problem. Anheuser-Busch (Budweiser) found the cost of network TV so high that the budget couldn't afford it. It sponsored Ken Murray's Saturday night opus a few years ago, was pleased with the results achieved, but found the staggering costs didn't fit in with its overall scheme, and cancelled. Among major breweries, Anheuser-Busch allots a smaller percentage of its budget to TV than any other.

Many brewers complained that they had trouble getting good time slots. As the ad manager of one

midwest company stated the problem, "Network shows grab off most of the best time availabilities leaving us spot advertisers only what's left, which means late at night. The advantage is that you siphon off the kids' audience, which we aren't interested in, but this is offset by the fact that the total audience is much smaller."

Despite all these problems, the brewers gave a thumping three to one vote of confidence to their TV advertising. Many admitted that they planned to increase their use of the medium, with the statistic brought down slightly by a few fence-sitters whose hesitation is based on the cost situation.

Not unexpectedly, most of the brewers we contacted were reluctant to divulge the amount of money they were spending in TV. This held true particularly with the major companies. Many of the middle-sized breweries, on the other hand, accounted down to the penny just how much they were paying. Some sample figures:

Brewery	Total sales in barrels	TV Budget
Narragansett Brewing	800,000	\$450,000
G. Heileman Brew. Co.	500,000	400,000
Adam Schmidt Brew. Co.	500,000	300,000
O'Keefe's Brew. Co.	2,000,000	270,000
Esslinger Brewery	300,000	150,000
Terre Haute Brew. Co.	500,000	120,000
Jax Brewing Co.	75,000	18,000

Here are partial estimates for one market area, New York, of four competing major breweries for January to June 1954. (The costs are for time and talent and are proportionately higher than they would be in other cities.)

Brand	Total Sales in barrels	TV time and talent costs
Piel's	1,375,000	\$636,000
Ballantine	3,882,000	261,000
Ruppert	2,004,975	153,000
Schaefer	2,600,000	114,000

It is interesting to note that Schaefer, with almost double Piel's sales, spends only about one sixth as much in TV.

The network beer picture isn't all bleak. Miller's High Life has picked up the *National Professional Football Championship* for two straight years and may do so again this year. Carling has also used network sports and Pabst's boxing continues its long run.

(continued on page 51)

Animated rooster, Tiger booster and film—why Goebel crows about TV

GOEBEL'S Beer of Detroit has been riding its sports campaign to spectacular results. Using the Transfilm-Geesink film process, Goebel's has made a celebrity out of a cartoon character named "Brewster, the Goebel Rooster". Brewster is featured in a series of adventures, naturally cut to spot size, and always keeping the Goebel name prominent.

As is the case with many top commercials, people write Goebel's telling the brewer they like Brewster better than they do the shows. Several of the films have been entered in the Venice Advertising Film Festival.

Along with the Brewster campaign, Goebel's has been doing a huge sports coverage, carrying all the Detroit Tiger home games and 42 on the road plus basketball and Pro football.

Its tie-in with the Detroit Lions is an amazing alliance. Originally, when Goebel's picked up the Lions games, the Detroit team was the league

doormat. TV stimulated Detroit interest in the team and attendance went up. With more money, they began landing top players. A Detroit fan organization was formed and was headed up by Edwin J. Anderson, president of Goebel's.

Beer sales soared, so did attendance and the campaign was capped when Detroit won the National League championship in both 1952 and 1953, and Anderson became president of the Detroit Lions.

A lot of people in Detroit claim Brewster, the Goebel Rooster, was responsible for bringing Detroit the league championship.

Goebel's now picks up San Francisco games in Detroit and carries Detroit games to the West Coast. Its sales area stretches from Detroit all the way to Hawaii. In Detroit, despite the great sports campaign, Goebel's still sponsors *Douglas Fairbanks* and *Duffy's Tavern*, to make sure of getting through to the women's audience.



The way to sell beer is a mystery

More than half of all brewers who are using television today are solving their sales problems with mystery-drama programs!

Now you can sponsor one of the most popular mysteries of all time,

The Whistler

in a new series of television films which have been specifically tailored to meet the exacting standards of the brewing industry.

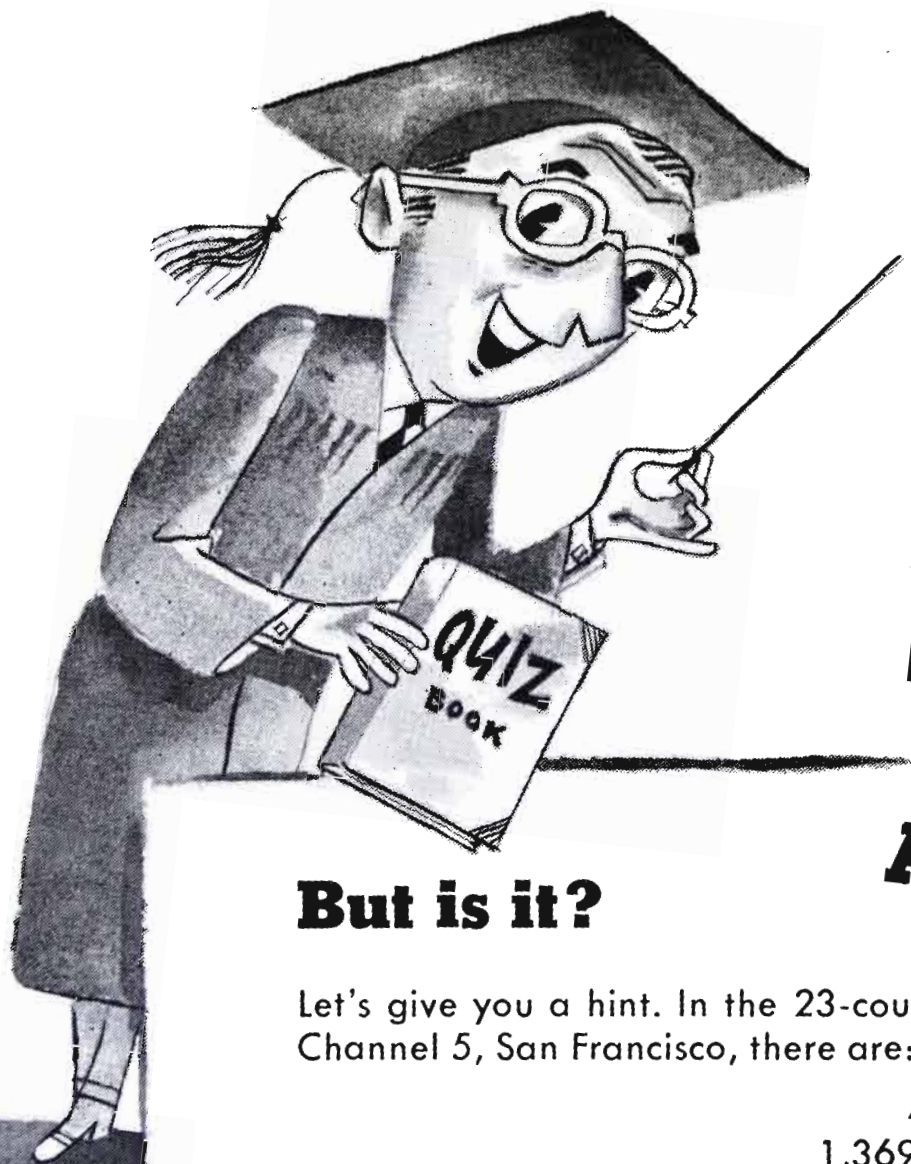
A high-rated radio series for ten years, a movie series with four hits to its credit, THE WHISTLER stars big-name, big-audience Hollywood talent in 26 half-hours, written and produced for a family audience.

And it's available *at low cost* for your exclusive sponsorship in a single market or throughout your entire distribution area on the television stations you select.

So see for yourself the best way to sell beer. Call your nearest CBS Television Film Sales representative and he'll set up a private showing of THE WHISTLER.

CBS TELEVISION FILM SALES

with sales offices in New York, Chicago, Los Angeles, Boston, Atlanta, Detroit, Dallas, St. Louis, San Francisco, Memphis. Distributor in Canada: S.W. Caldwell Ltd., Toronto.



**IF YOU
KNOW...
The Northern
California market
(and KPIX)...
THIS'LL BE
A CINCH!**

But is it?

Let's give you a hint. In the 23-county coverage area of KPIX, Channel 5, San Francisco, there are:

4,161,500 people
1,369,400 family units
982,070 TV homes

Ready for the question? How many impressions per average week are currently delivered by KPIX? Which is the correct figure?

123,456,275
97,453,227
240,905,270
225,284,352

If you said "240,905,270" you'd be correct... the largest number of weekly impressions delivered by any Northern California TV station.

This should give you one impression of KPIX superiority in the San Francisco market. For more information, see your Katz man.

kpix
SAN FRANCISCO, CALIFORNIA
CHANNEL 5
Affiliated with CBS and DuMont Television Networks
Represented by the Katz Agency

WESTINGHOUSE BROADCASTING COMPANY, INC.



WBZ-WBZA • WBZ-TV, Boston
KYW • WPTZ, Philadelphia
KDKA, Pittsburgh
WOWO, Fort Wayne
KEX, Portland
Represented by Free & Peters, Inc.

Beer on TV—how 69 brewers are using the medium

BREWERIES	ANNOUNCE- MENTS	SPORTS	NEWSCASTS	LOCAL TALENT SHOWS	WEATHER SHOWS	FILM SHOWS
Altes Brewing Co.—Detroit, Mich.	x	x				
Anheuser-Busch Inc.—St. Louis, Mo.	x	x				x
Arizona Brewing Co.—Phoenix, Ariz.	x					x
P. Ballantine & Sons—Newark, N. J.	x	x				x
Blatz Brewing Co.—Milwaukee, Wis.	x	x	x			x
Bosch Brewing Co.—Houghton, Mich.						x
Burger Brewing Co.—Cincinnati, Ohio	x	x	x		x	x
Burkhardt Brewing Co.—Akron, Ohio			x	x		
Butte Brewing Co.—Butte, Mont.		x				
Carling Brewing Co.—Cleveland, Ohio	x	x	x			x
Centlivre Brewing Corp.—Fort Wayne, Indiana	x		x	x		x
F. W. Cook Co.—Evansville, Ind.	x		x			
Adolph Coors Co.—Golden, Colo.						x
Dixie Brewing Co.—New Orleans, La.	x					
Dobler Brewing Co.—Albany, N. Y.	x	x			x	
Dow Brewery Ltd.—Montreal, Canada		x				x
Erie Brewing Co.—Erie, Pa.		x				
Esslinger's Inc.—Philadelphia, Pa.			x			x
Falstaff Brewing Corp.—St. Louis, Mo.	x	x	x			x
Fesenmeier Brewing Co.—Huntington, W. Va.				x		x
Peter Fox Brewing Co.—Chicago, Ill.	x					
Frankenmuth Brewing Co.—Frankenmuth, Mich.						x
Genesee Brewing Co.—Rochester, N. Y.		x				x
William Gertz Brewing Co.—Philadelphia, Pa.						x
M. K. Goetz Brewing Co.—St. Joseph, Mo.	x	x	x			
Great Falls Breweries Inc.—Great Falls, Mont.						x
Griesedieck Bros. Brewery Co.—St. Louis, Mo.	x					x
Gunther Brewing Co.—Baltimore, Md.	x	x	x			x
Haberle Congress Brewing Co.—Syracuse, N. Y.	x	x				
Heidelberg Brewing Co.—Tacoma, Wash.		x			x	
G. Heileman Brewing Co.—La Crosse, Wis.	x					x
Horlacher Brewing Co.—Allentown, Pa.	x	x				x
Hull Brewing Co.—New Haven, Conn.		x				
Jax Brewing Co.—Jacksonville, Fla.	x					
Knapstein Brewery—New London, Wis.	x					
G. Krueger Brewing Co.—Newark, N. J.	x		x	x	x	x
LaCrosse Breweries Inc.—La Crosse, Wis.		x				x
Leinenkugel Brewing Co.—Chippewa Falls, Wis.			x			
The Leisy Brewing Co.—Cleveland, Ohio	x					
Liebmann Breweries Inc.—Brooklyn, N. Y.	x					x
The Lion, Inc.—Wilkes-Barre, Pa.	x					
Maier Brewing Co.—Los Angeles, Calif.	x	x				x
Metz Brewing Co.—Omaha, Neb.	x		x			
Miller Brewing Co.—Milwaukee, Wis.		x				
Narragansett Brewing Co.—Providence, R. I.	x	x				x
National Brewing Co.—Baltimore, Md.	x	x				x
O'Keefe's Brewing Co. Inc.—Buffalo, N. Y.	x			x		x
Olympia Brewing Co.—Olympia, Washington						x
Pabst Brewing Co.—Chicago, Ill.	x	x				
Pearl Brewing Co.—San Antonio, Texas	x	x				x
Piel Bros.—Brooklyn, N. Y.	x		x		x	x
Pilsener Brewing Co.—Columbus, Ohio		x				
Pittsburgh Brewing Co.—Pittsburgh, Pa.	x		x	x		x
Programs Brewing Co.—Oklahoma City, Okla.	x					x
Regal-Amber Brewing Co.—San Francisco, Calif.	x	x				x
Jacob Ruppert Brewery—New York, N. Y.	x	x		x	x	
San Francisco Brewing Co.—San Francisco, Calif.	x	x				x
Schaefer Brewing Co.—New York, N. Y.		x				x
Adam Scheidt Brewing Co.—Norristown, Pa.	x	x	x			
Jos. Schlitz Brewing Co.—Milwaukee, Wis.	x	x				x
C. Schmidt & Sons, Inc.—Philadelphia, Pa.	x					x
Schoenhofen Edelweiss Co.—Chicago, Ill.	x					
Sicks' Seattle Brewing & Malting Co.—Seattle, Wash.	x					x
Sick's Spokane Brewery—Spokane, Wash.	x	x				x
Southern Brewing Co.—Tampa, Fla.						x
Standard Brewing Co.—Cleveland, Ohio	x					x
Sterling Brewers, Inc.—Evansville, Ind.	x		x			
Terre Haute Brewery Co.—Terre Haute, Ind.		x	x		x	x

there's no place like home

. . . to find the most receptive audience for your sales call. And in the Northwest's 477,000 television homes, WCCO-TV's solid acceptance as the other member of the family is writing new sales history—all day long. Here's proof*

- From 8 a.m. to 2:15 p.m. every week day, WCCO-TV wins all 25 quarter hours.
- From 8 a.m. to 6 p.m. every week day, WCCO-TV's share of the audience is 57% larger than the second station.
- Of the top 15 daytime shows, 11 are WCCO-TV's. In the 62 counties of the booming Twin City market, daytime television . . . on WCCO-TV . . . is a bigger bargain every day.

WCCO-TV

The other member of the family
Minneapolis-St. Paul

CBS

*Pulse, July, 1954



Beer on TV

(continued)

But for now, the answer for brewers, both large and small, seems to be syndicated films. More and more of them are coming out and the brewers keep snapping them up. Comedies, mysteries, adventures, straight dramas, anything they can get their hands on. This seems to be the big beer story of 1954 as well as the solution to local TV advertising problems.

Ballantine uses *Foreign Intrigue* in 20 markets. Rheingold has *Douglas Fairbanks* in four markets and just bought *Star and the Story* for several others. Coors Beer of Denver, Colorado has *I Led Three Lives* in eight markets. Falstaff has *City Detective* in 75 markets.

National has *I Led Three Lives* in three markets, *Doug Fairbanks* in one and *Ringside with Rasslers* in another. Anheuser-Busch has *Crusade in the Pacific* in one, and has just bought *Stories of the Century* for both east and west coast markets. It's carried on 15 western stations already.

Piel's uses *City Detective* in New York, *Life With Elizabeth* in

Philadelphia. Schaefer's uses *Favorite Story* in New York.

For the major brewers, the combination of a filmed package plus spots and a local sports show seems to be the favorite combination. Schaefer, for instance, picks up the Dodger games with its film show; Budweiser, the Cardinal games; Hamm's, the Chicago Cubs and White Sox games; Ballantine, the Yankees.

But what of the smaller brewers? In order to vie with the big boys, they have to come up with something that will be daring enough to lure audiences away. A typical case is the Gettelman Brewery, which has to compete, of all places, in Milwaukee.

In order to appeal to hometown fans, they pick up the Green Bay Packer football games, always popular in Brew Town, National Football League Highlights (on film), wrestling matches, stock car races, and a sports domination that keeps the male audience in mind, a wise idea when you're selling beer. From this, it can be seen that some small breweries are betting heavily on TV.

"Gratitude" a sportscast plus

Another device used by many small brewers is the "We're doing this for you, why don't you buy our beer, or else we won't do this for you anymore" approach, made famous on network a few years ago when Pabst did it with the fights. With this in mind, many small breweries have grabbed a crack show and rode hard on this one point.

There is more action on a limited network basis for beer sponsors. Miller picks up the national pro league games in some cities. Regal, a West Coast beer, has a 14 station West Coast CBS-TV network for its *Harry Owens* show, a Hawaiian job complete with hulas, leis and poi eaters. Regal spent \$500,000 on the Owens show last year, followed through with some potent copy and is coming in strong out west. Hamm's carried Murrow's *Person to Person* on a midwest brace of stations.

Still, the breweries have their problems. In line with the thinking that beer is a family product, some have tried to line up shows that will keep both hubby and wife watching. Trying to get this type show, they've run into difficulties.

One top Hollywood actor turned thumbs down on a beer sponsor for a planned syndicated property.

(continued on page 53)

I'M JOE FLOYD...



**I CONSIDER MYSELF
A HELLUVA SALESMAN!**

... and so are Nord and Sheeley and the other boys on my staff at KELO (radio and TV) Sioux Falls. We'll go behind a counter to sell goods if necessary. Yes, we've actually had to do that more than once when commercials on KELO brought more customers into a store than the merchant's own sales clerks could handle. What do you have to sell that you'd like extra action on? KELO will get it for you — in husky sections of four states.

KELO^T_v
and Radio

Channel 11 - Sioux Falls, S. D.

JOE FLOYD, President

NBC (TV) PRIMARY

ABC • CBS • DUMONT

NBC (Radio) Affiliate

WTRI

ALBANY SCHENECTADY TROY

delivers

93,515

UHF Sets
in the
Nation's
32nd
Retail Market

SEE YOUR
HEADLEY-REED Man

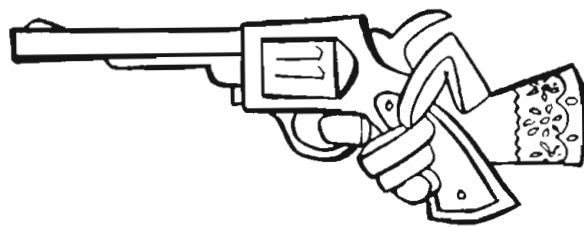
We got 'em COVERED—

FROM ALL ANGLES!

AS one of the most research-minded television stations in the world, WHO-TV has (and is rapidly enlarging) the same reliable *television* audience information that WHO offers on its *radio* audience.

Briefly, WHO-TV now reaches over 227,000 television sets in central Iowa — approximately one of every five families (1,111,400 people). Of these, 566,300 are urban — 545,100 are rural. These 1.1 *million* people have an effective buying income of over 1.7 *billion* dollars.

WHO-TV went on the air April 25, programming from 6 a.m. to 12 midnight. In addition to the best of NBC-TV attractions, WHO-TV features one of the nation's largest local-talent staffs, which means really heads-up local programming, too. Ask Free & Peters!



WHO-TV

Channel 13 • Des Moines • NBC



Col. B. J. Palmer, President
P. A. Loyet, Resident Manager
Free & Peters, Inc.
National Representatives

Beer on TV

(continued)

Even some stations have had snafus along this line. One station the outlet agreed to take a beer commercial. And a show that would seem to be an ideal showcase by just having beer on the screen, *Duffy's Tavern*, fails on this count because Ed Gardner (Archie) is now a tee-totaler and won't allow anyone on the show to be spotted drinking beer. Despite this, *Duffy's Tavern* is being picked up all over by breweries. Arizona Brewing is carrying it in eight cities. (Most film programs steer clear of drinking on camera.)

Budweiser, carrying the Cardinal games, can't do beer commercials on Sunday. And Pfeiffer bowed out of its Motor City Arena bouts slot because it felt that its brewery tag got it a slough-off treatment from ABC.

One-shots gaining brewers' favor

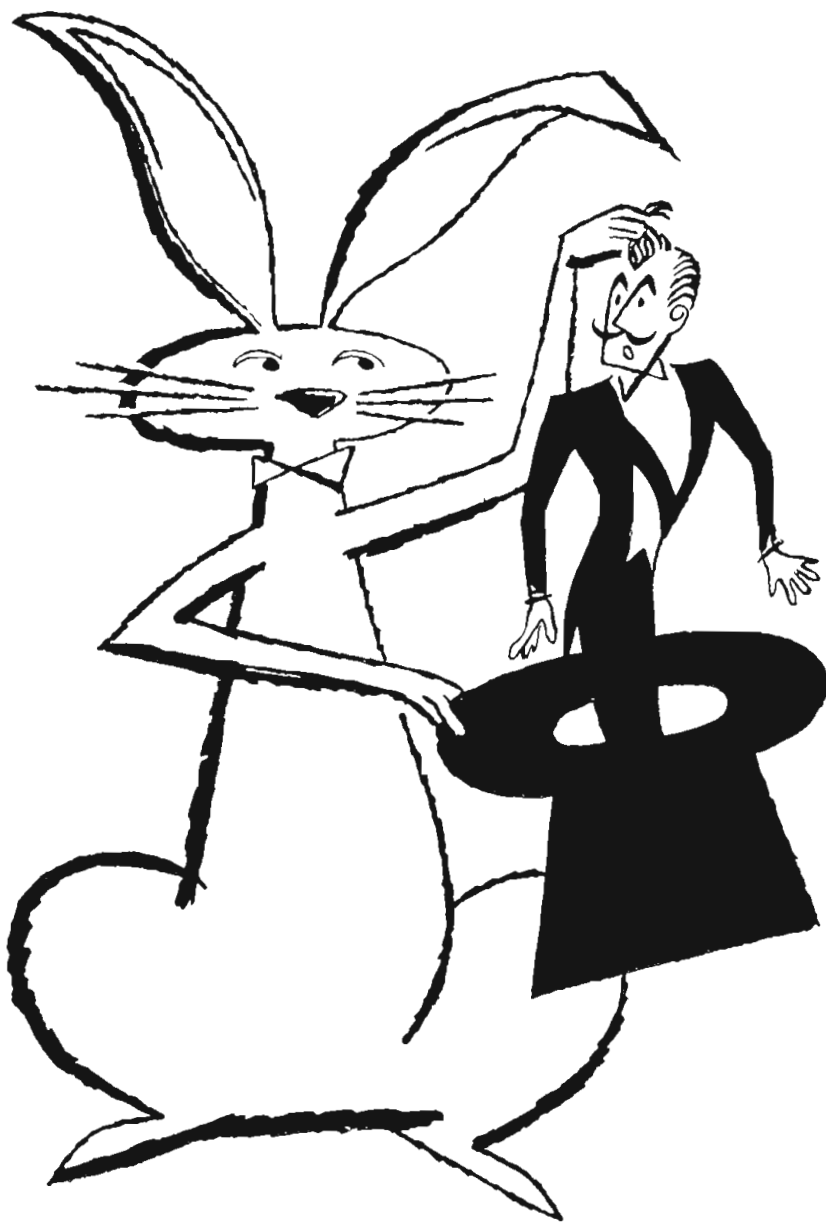
The one-shot, a la Miller's Pro football championship game, is also favored by many brewers. Four years ago C. Schmidt and Sons picked up the Mummers Parade in Philadelphia and have stuck with it ever since. The following year Adam Scheidt got into the act, picked up the parade on another station and has stayed with it all three years (Fred Allen's "Imitation is the sincerest form of radio" applies to TV also).

A new kind of one shot was dreamed up by Pabst, which had its Archie Moore-Harold Johnson championship fight blacked out in New York City. Unwilling to alienate its viewers, Pabst put on *Bits from the Hits*, a series of clips from top current movies.

It was so successful that the idea may become a standard feature for blacked-out fight cities. In the New York experiment, Pabst let its subsidiaries, Tap-a-cola and Hoffman beverages pick up the tab, but the parent company may do it in the future.

A reason some brewers give for not having taken the TV plunge as yet is that their local TV stations don't cover a wide enough area and that not enough people in the area have TV sets. And, of course, there are always a few breweries who are still waiting to see if it's worth the money to go into TV.

It is fairly safe to say though that most brewers doing 25,000 barrels sales a year or more are using TV to some extent.



here's real magic...

the kind advertisers want to see when it comes to sales . . . And while sensational, there's no trick to the sales results you get through WTAR-TV. This established VHF station has just what it takes plus the know how . . . maximum facilities, topnotch network and local programming, an audience of 325,000 homes and dominance of an area that covers the eastern half of Virginia (including Richmond) and all of northeastern North Carolina.

Buy Only **WTAR-TV** *to Sell America's Miracle Market*

**channel 3
NORFOLK**

Represented By Edward Petry & Co., Inc.

you can see the difference

ON

WBNS-TV

COLUMBUS, OHIO
CHANNEL 10



You can readily SEE the difference in sales growth when you take advantage of WBNS-TV's profitable and powerful station coverage.

In the past four years, WBNS-TV has had a penetration increase of from 33.4% to 87.1%.. This depth is matched by only 12 other markets in the country.*

WBNS-TV's power during these same 4 years has grown from 24,000 to 220,000! And coverage has increased to include 33 counties.

- Set circulation now numbers 423,000
- Coverage area now 14,441 sq. miles
- Effective buying income now over 2½ billion dollars.

Write or phone for rates and availabilities on WBNS-TV, located in America's fastest growing market, recognized as the nation's leading test market station.

*Source . . . Television Magazine . . . July '50 and June '54



WBNS-TV

COLUMBUS, OHIO • CHANNEL 10
CBS-TV NETWORK — Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.
REPRESENTED BY BLAIR TV

IF THEY LIKE YOUR COMMERCIAL

(continued from page 37)

be sure to be well liked by using animation and catchy rhythms. From there on *all he has to do* is successfully interweave the sales story.

Not to be discounted though are the less widely mentioned commercials which evince not only obvious loyalty on the part of the audience but sales effectiveness as well. The prime example is super-salesman Godfrey who received many mentions without reference to a particular product. "I like him and the way he kids products—I buy what he advertises if I can."—was a typical response among his fans.

Still another important group of commercials not mentioned as often, but receiving a qualitative answer that differed considerably from the animated jingle approach, were—Alcoa, U. S. Steel and Kraft—all of which elicited expressions of appreciation for the information presented.

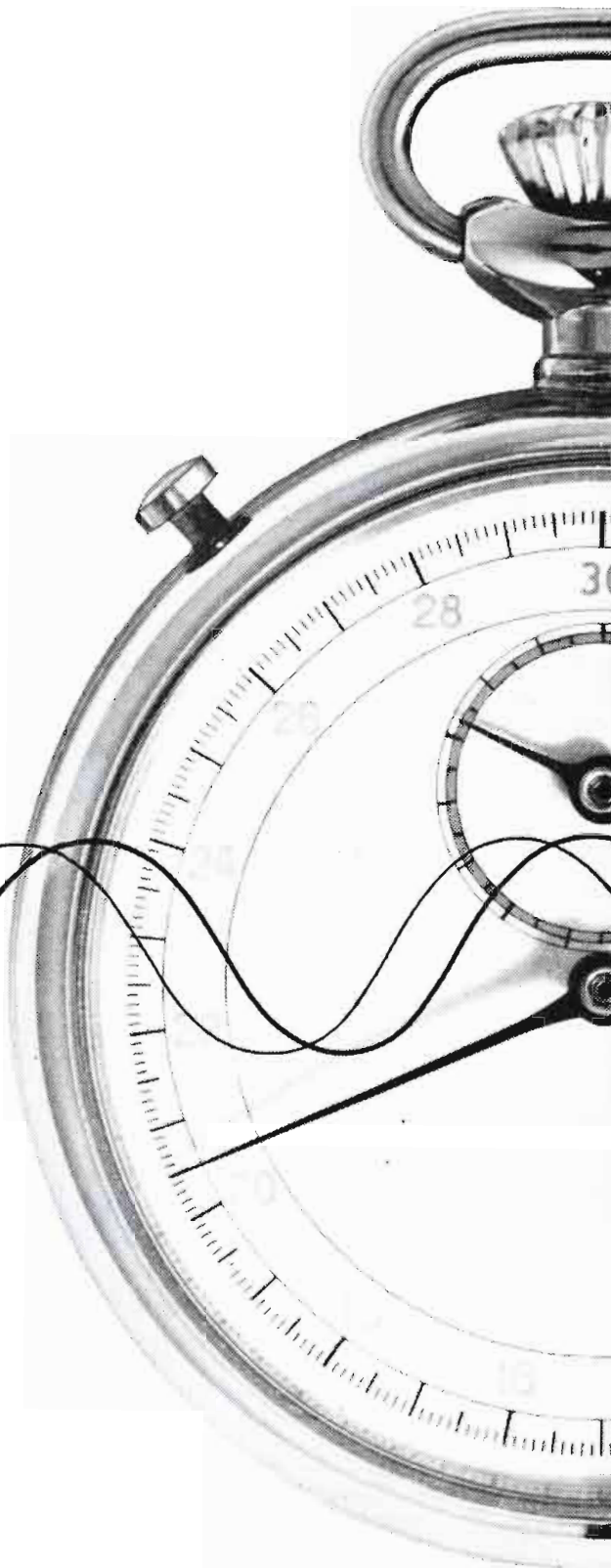
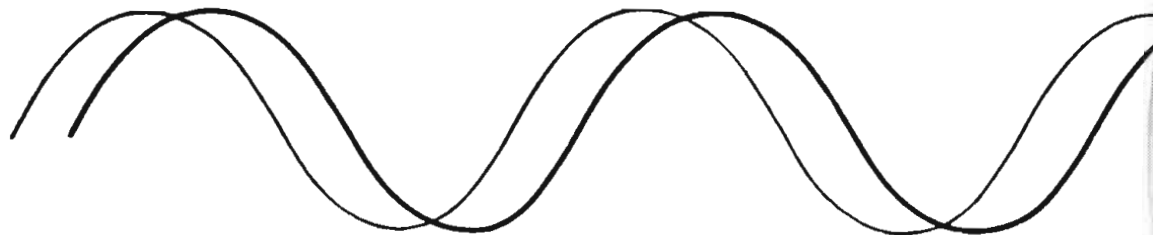
Next month in TELEVISION Magazine's continuous study of the TV audience the most disliked commercials will be probed.

Most Frequently Liked Commercials

Product Group	No. of Brands Mentioned	Average No. of Mentions Per Brand
1. Cigarettes	11	12.3
2. Beer	6	8.7
3. Soaps & Detergents	13	6.8
4. Cars	4	3.8
5. Appliances	4	3.5
6. Shampoos	5	3.4
7. Coffee	6	3.3
8. Cereals	6	2.7
9. Soft Drinks	5	1.8

Most-liked Commercials

Brand	No. of Mentions
1. Lucky Strike	41
2. Muriel Cigars	37
3. Jello	30
4. Rinso	32
5. Ajax	28
6. Gillette	23
7. Ballantine	20
8. Philip Morris	16
9. Alka Seltzer	14
10. Ivory	13
11. Lipton	12
12. Piel's	11
13. Bab-O	10
14. White Owl	10
15. Chesterfield	10



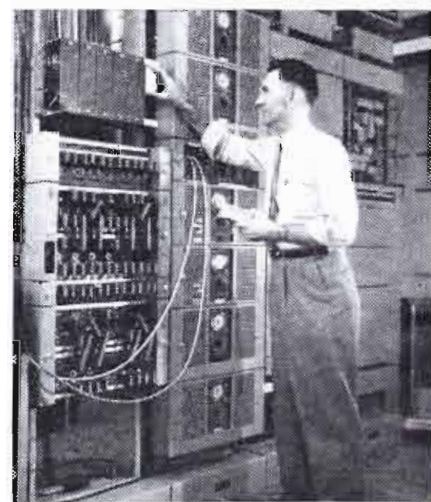
WHAT TIME IS GREEN?

In color television, the colors on the screen are determined in a special way. A reference signal is sent and then the color signals are compared with it. For example, when the color signal is out of step by 50-billionths of a second, the color is green; 130-billionths means blue.

For colors to be true, the timing must be exact. An error of unbelievably small size can throw the entire picture off color. A delay of only a few billionths of a second can make a yellow dress appear green or a pale complexion look red.

To ready the thousands of channel miles in the Bell System television network for color transmission, Bell Telephone scientists developed equipment which measures delay to one-billionth of a second. Equalizers placed at key points along the network insure that the signals keep on one of the world's strictest timetables.

This important contribution to color television is part of the continuing effort by the Bell System — which provides the television network — to meet the industry's needs for color transmission facilities.



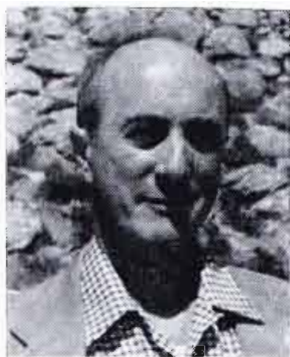
To keep colors true in television, equalizers that correct off-schedule signals are put into place at main repeater stations of the transcontinental radio relay system.

BELL TELEPHONE SYSTEM

PROVIDING TRANSMISSION CHANNELS FOR INTERCITY RADIO AND TELEVISION.



Backstage with "Search for Tomorrow"



Writer Irving Vendig resides in Sarasota, Fla., sends scripts to Biow . . .



where agency creative vp Roy Winsor (left) and producer Myron Golden oversee scripts

YEARs ago, the basic psychological premise that women love to live the more serious problems of other women established the daytime serial drama—or "soap opera"—as a bulwark of radio. Now the trend toward this housewife-slanted type of show has made its mark in TV.

In the past year the number of these shows has doubled. There are currently 16 of them slotted across the board on NBC and CBS-TV. Procter & Gamble alone sponsors seven such daytime programs: *Search for Tomorrow*, *The Brighter Day*, *Concerning Miss Marlowe*, *Golden Windows*, *The Guiding Light*, *Three Steps to Heaven* and *The Seeking Heart*.

There must be a sound reason for it when television's major advertiser unties the purse strings to the extent of seven daytime serials.

The reason for their popularity is evident. "Soap operas" are inexpensive; they pull down healthy ratings; their viewers are fiercely loyal. Their all-important cost-per-thousand scores consequently, are among the best in television.

TV's most successful daytime serial drama is *Search for Tomorrow*, which can boast of the highest Monday-thru-Friday rating among adult shows (July Nielsen 14.0) and a remarkably low cost-per-thousand homes (about \$0.70 per commercial minute). The budget for *Search* is ticketed at around \$9,750 a week.

The staff of approximately 25 people, including two Biow Agency representatives, Roy Winsor and Myron Golden, comprises the entire set-up.

A veteran TV serial, *Search for Tomorrow* is entering its fourth year and approaching its 800th episode. Over the years Scriptor Irving Vendig and Director Charles Irving have parlayed all the tenets of a sure-fire drama—the eternal triangle, mistaken identity, etc.—into a show whose ratings have been on the upgrade since its beginning.

Mary Stuart, who originated the role, plays the heroine, Joanne Barron.

A total of 25, depending on number of actors used on any given day, makes up the entire "Search for Tomorrow" staff. This includes the director, associate director, assistant director, production assistant, three technical men, three cameramen, a floor manager, two lighting men, an organist, a CBS program service representative, a set designer and a varying number of actors and actresses. Two Biow men handle the show.



Conflict, the basic element of any "soap opera," gets full play on "Search for Tomorrow." Here the show's heroine, "Joanne Barron" (played by leading lady Mary Stuart)



Morning rehearsal (8:00-10:00) takes place a few blocks from the CBS studio. Director Irving (right) conducts the "dry run." Actors

Producer Myron Golden (right) checks a script line during the "dry run" with director





(right) has a tense scene with Mary Patton who played the villainess, "Hazel Saunders," when "Hazel" was killed.



Control room in Studio 55 of CBS's Liederkrantz Hall. Holding forth are the Assistant Director, Director Irving, Producer Golden, Technical Director, Production Assistant and Audio Man. Irving barks camera cues. His assistant lines up shots, deploying three cameras, actors, various crew men.



Dress rehearsal is at 11:30; show time at 12:30. Two hours are spent by the actors at the rehearsal hall, two more hours at the studio and one hour's brush-up for the following day's show. "Search" employs three cameras. Floor manager, who relays cues from director, is following script at right.



do: completely memorize lines in advance because of frequent changes, but have them easy air time.

Charles Irving, who used to portray title role on radio show, "Young Dr. Malone."



Set designer Elwell (left) works two to three weeks ahead of time creating new backgrounds. "Search" has several basic sets, which are used on a regular week-to-week basis.



Associate director Hal Cooper, who frequently spells director Irving, gives instructions to actor Boris Aplan. About 25 per cent of "Search" budget is for talent costs.

**THE
CHROMACODER
FOR
LIVE LOCAL PROGRAMS**

● *Buy G-E Cameras For Black and White Use Today... Convert To Color Easily, Inexpensively Tomorrow.* Note the striking similarity between General Electric monochrome and color cameras. Size, design simplicity, light weight, and maneuverability are the standout operating features in both.



PYRAMID



Excellent Quality!

See a Chromacoder color transmission for convincing proof that G. E. has perfected a system which will attract commercial revenue.



Unmatched Economy!

One Chromacoder serves any number of cameras. Save \$40,000 on your first two new color cameras... \$80,000 on three channels.

Savings based on average selling prices of "3-tube" cameras.



High Maneuverability!

Light weight, rugged design permits equally flexible use of General Electric color television equipment on remotes or in the studio.



Simplified Operation!

One operator, stationed at the Chromacoder control panel, controls precise color registration adjustments for all cameras.



Proved Successful!

At NARTB in Chicago, its equipment was put through its paces under simulated radio conditions and received enthusiastically.

Examine G-E Color...**THEN DECIDE!**



▲ **G-E Monochrome Camera**

◀ **G-E Color Camera**

● Both units are illustrated here in proportion to their actual size. Physically, they are identical except for the color disc on front panel of the color camera.

PLAN for color TV

EVERY BROADCASTER who attended NARTB this year had an ideal opportunity to make the color equipment comparison General Electric suggests. Television receiver screens proved Chromacoder's exceptional performance beyond question. And, the facts on economy...system adaptability...and ease of operation are too obvious for anyone to overlook.

If you missed G-E's color demonstration at the convention, get in touch now with our local district representative. He has an interesting color program to present. Ask about the *Pyramid Plan*. You'll welcome this realistic, economical approach to color telecasting.

*General Electric Company, Section X6094,
Electronics Park, Syracuse, New York*

In Canada, write: C. G. E. Electronics, 830 Lansdowne Avenue, Toronto

Progress Is Our Most Important Product

GENERAL  **ELECTRIC**

*Everyone
has something
he does best...*

Special jobs—whether repairing power lines or representing television stations—are best done by those with specialized abilities.

We believe in the principle of specialization and apply it wholeheartedly. As the *first and only* representative whose sole concern is the TV medium, we bring our abilities and experience exclusively to the needs of the quality television stations below. If you, too, believe that single responsibility produces sounder results, there may be other reasons for learning more about each other.



Harrington, Righter and Parsons, Inc.

*New York
Chicago
San Francisco*

television—the *only* medium we serve

<i>WAAM</i>	<i>Baltimore</i>
<i>WBEN-TV</i>	<i>Buffalo</i>
<i>WFMY-TV</i>	<i>Greensboro</i>
<i>WDAF-TV</i>	<i>Kansas City</i>
<i>WHAS-TV</i>	<i>Louisville</i>
<i>WTMJ-TV</i>	<i>Milwaukee</i>
<i>WMTW</i>	<i>Mt. Washington</i>



By Lawrence H. Rogers II, general manager of WSAZ-AM-TV, Huntington, West Virginia

WSAZ's Profit-Sharing Plan Yardstick for the Industry

"Nothing can have a more salutary effect in encouraging a strong feeling of employee-responsibility" writes general manager Rogers

THE lifeblood of any industry is the loyalty and interest of its people. This is possibly more important in the broadcasting business than elsewhere.

The product involved is a constant reflection of the personalities and moods of its creators, and most broadcast employees are in one sense or another creators.

We at WSAZ-AM-TV in Huntington, West Virginia have tried to recognize this fact by organizing a Profit-Sharing Trust for the benefit of all regular employees. It was inaugurated a year ago and I believe it to be the first plan of its kind in the industry. It makes every eligible employee a real participant in the business.

Any salaried employee is eligible for participation in the program after three continuous years of WSAZ service. The terms are liberal enough to include armed forces service, periods of illness and even regular part-time work, toward the required period.

At the same time, this rule justifiably requires all employees to demonstrate a genuine intention of remaining with firm. It tends in a very positive way to encourage sustained and loyal service.

The fund, invested and administered by five trustees, is composed of contributions made yearly by the station. These contributions may be as high as 15 per cent of the net profits, but they are limited by Treasury regulation to a constant percentage of the total payroll of participants.

Thus the plan has a flexibility which follows whatever business fluctuations may occur. The plan

involves no participation by any insurance company. Everything is administered by three WSAZ officers and two other trustees with the advice and counsel of a Cincinnati expert.

Each participant is credited yearly with his proportionate share of the fund, as is also the case with interest accrual from trustees' investments. Although this trust agreement is subject to amendment, no participant may be deprived of his already-accumulated share, so long as he abides by the trust terms.

Linking contribution to profit means stability

The plan has definite advantages over ordinary employee-stock-purchase plans, since WSAZ's yearly contributions are always closely proportionate to its annual net profit, whereas there is no similar guarantee with stock dividends.

Total disability, death, or the attainment of age 60 entitles a participant to full payment of his share, as does twenty continuous years of company service. He may even collect his percentage of accumulation upon leaving to work elsewhere provided that his new employer is not one of WSAZ's competitors in the immediate area.

Only if he goes to work for such a competitor, or in case of dishonesty, is his share forfeited. In such case, the forfeited share reverts to the benefit of the remaining participants, after having been submitted to arbitration as specified in the trust agreement.

Legal language states bare facts. That's the case here, and as a result you won't find in this agree-

ment a statement of the heart of the matter. You won't find a statement to the effect that each employee involved becomes part-owner of the business, but he does in a sense.

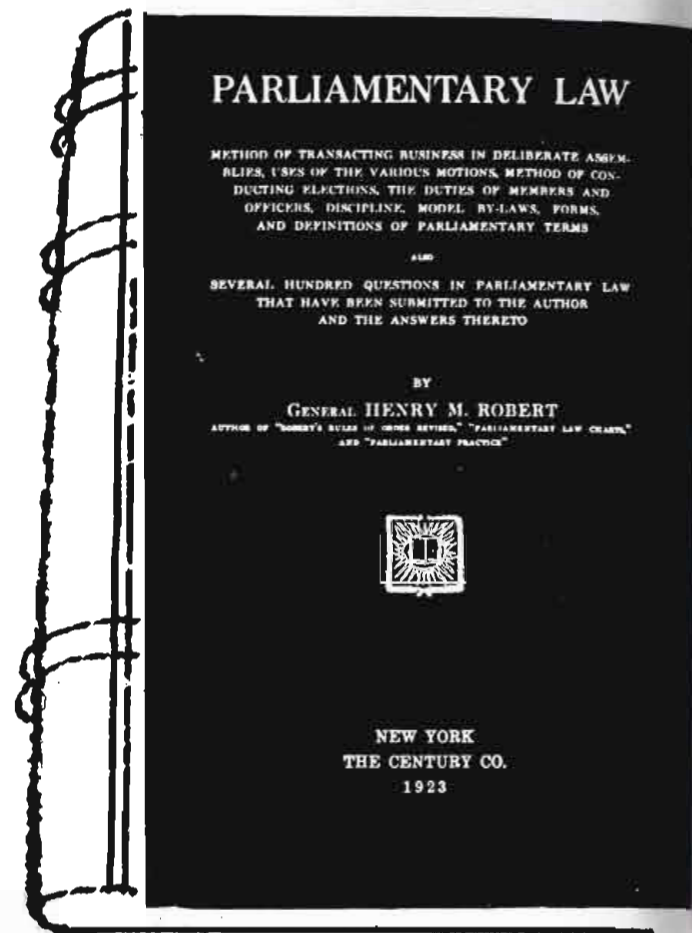
He doesn't make policy decisions; that's not generally his specialty. However, his benefits and risks, like those of an owner, are to some extent tied directly to the product he helps to produce. Nothing can have a more salutary effect in encouraging a strong feeling of employee-responsibility.

There is something more important, particularly in an age when the development of specialization in all industry has reached an ultimate point.

Employees are human beings, not numbers. There need be no fear of saying that too often. The finest television programs, the best rate card, the ultimate in slides and films, the cleverest of promotion presentations—none of these is any better than its creator, whose welfare is of primary importance.

The general recognition of this basic principle in business is the greatest profit-making concept known to man, and always will be. It is also, incidentally, the most eloquent answer that can be devised to industry-wide bargaining and to state socialism.

Lastly, it is the healthiest possible employee relationship, for wherever a strong, genuine community of interest can be encouraged between employer and employees, there you will find the most vital, expanding form of free enterprise.



in any field there's only

ONE

basic reference

And in the multi-million dollar television industry it's TELEVISION Magazine, now in its 10th year of publication — exclusive source for independent receiver circulation estimates, county by county market data, continuous cost studies, advertising expenditures with program and time costs by product.

To reach your prospects, use the magazine they depend on for the facts and figures of TV advertising and management.

Television
THE BUSINESS MAGAZINE OF THE INDUSTRY

The Programmers—A Profile

(continued from page 33)

The career of Hubbell Robinson is right out of the yellowed pages of the Alger books. The bright, slightly-built CBS v.p. who bears a faint resemblance to actor James Mason, began as an office boy at Young & Rubicam back in the pre-depression days and wound up as a vice president there 15 years later.

After leaving Y & R in 1944, he had a fling at the Blue Network, now ABC, in the programming department where some of his advanced ideas in the field of public service shows and production conceptions caused some friction upstairs. He consequently resigned on the note that "the public is smarter than most people think." Afterwards he had a brief stop-off at Foote, Cone & Belding, then went to CBS.

With the fabulous success of *I Love Lucy* on his own network, does Robinson feel that TV has found a magic formula in situation comedy? Robinson voices an emphatic "no" to such a suggestion.

"You always have your mimickers," he says, "who will take a so-called formula and fall flat on their faces. A situation comedy is no answer in itself. These Spectaculars are no answer in themselves. In other words, it's as elementary as saying the good shows stick, the bad ones don't."

Robinson admits that the future of Specs or Extravaganzas depends on how far the talent pool can be stretched. "The final criteria will be the public's vote and whether costs are justified by results."

Robinson's forte, according to a former co-worker, lies in his quick, well-respected judgment in suiting a client's need. "In his 485 Madison office, planning and creating, Hub is in his element. Put him in the studio where some of his programming babies are being put together and he's not."

Bob Weitman, the graying, affable ABC executive who would have Queen Elizabeth on a first-name basis inside of five minutes, is strictly a product of the theater. He went straight from Cornell University to the Paramount Pictures school for theater managers. In 1935 he became managing director of New York's famous Paramount, playing a jumbo part in bringing fame to that Show Business landmark.

Weitman inaugurated, among other things, the great band revival by initially booking Benny Goodman in his show palace. He had 'em literally dancing in the aisles and the craze was born. He gave Frank Sinatra—a close friend today—his first break, headlining "The Voice" at the Paramount. Weitman is a showman from all angles. He knows the talent; he loves the talent. And it's a reciprocal admiration.

The unbridled imagination of Weitman coupled with the less ostentatious, but equally savvy, manner of v.p. Charlie Underhill constitutes the guts of the dynamic ABC programming department.

"Who ever heard of a parade every day?"

Weitman is cool on the so-called Spectacular. He's hot, on the other hand, for what he calls "bread and butter" programs—the week-in-week-outers like *Make Room For Daddy*, *Jamie*, *Dragnet*.

"Spectaculars as such," he says, "are nothing new. There was a period in the theater when things weren't too bright, so the owners got anxious. The Paramount would corral Vallee, Jessel, Rubinoff and a 60 piece orchestra. So the Capitol got Gable, Fifi D'Orsay, Heifitz and a 75-piece orchestra. Talent bills were around \$30,000 or \$40,000. Then after six weeks it was over. Everybody was out of shows.

"Spectaculars are fine for Christmas or Easter or some special occasion. But practically every week!"

Tom McAvity, the newest addition to the ranks of the programmers, was elevated to his post last January. Canadian born and bred, the 46 year-old McAvity got his start at NBC as a producer in 1929.

Taking the long-way 'round, he got into advertising (Lord & Thomas) when he was 25; became a free lance producer at 33; joined CBS for a year's hitch when he was 43; then came back to home base, NBC, three years ago. McAvity inaugurated and produced the first Bob Hope show in his radio days, as well as *Corliss Archer* and the *Joan Davis Show*.

Specs grew out of magazine pattern

McAvity's feelings pretty well reflect the programming principles of his illustrious boss, Mr. Weaver. "Our desire," he says, "is to keep the medium fresh and not to be restricted to the frozen radio formulas of fifteen minute, half-hour, hour-long programs every week. Spectaculars are merely an outgrowth of other new patterns set by NBC.

"Our two and a half hour *Saturday Night Revue* was a spectacular in a sense. *Today*, in another sense, is too. Economically, it boils down to this: what with rising costs, such shows are attracting the 'middle sponsor' who can't afford regularly sponsored week-by-week programs. This magazine concept could conceivably grow in the ensuing years so that perhaps six or twelve, maybe more, sponsors would split costs."

Longest at the post of network programmer is Jim Caddigan who masterminds DuMont's entertainment fortunes from his plush office in the building that houses that network's ultra-modern TV studios. Jim Caddigan has been involved in practically every form of show business. A native of Boston, he was born into the glamor of the bright lights. His father was a popular song writer, musical show producer and radio station manager.

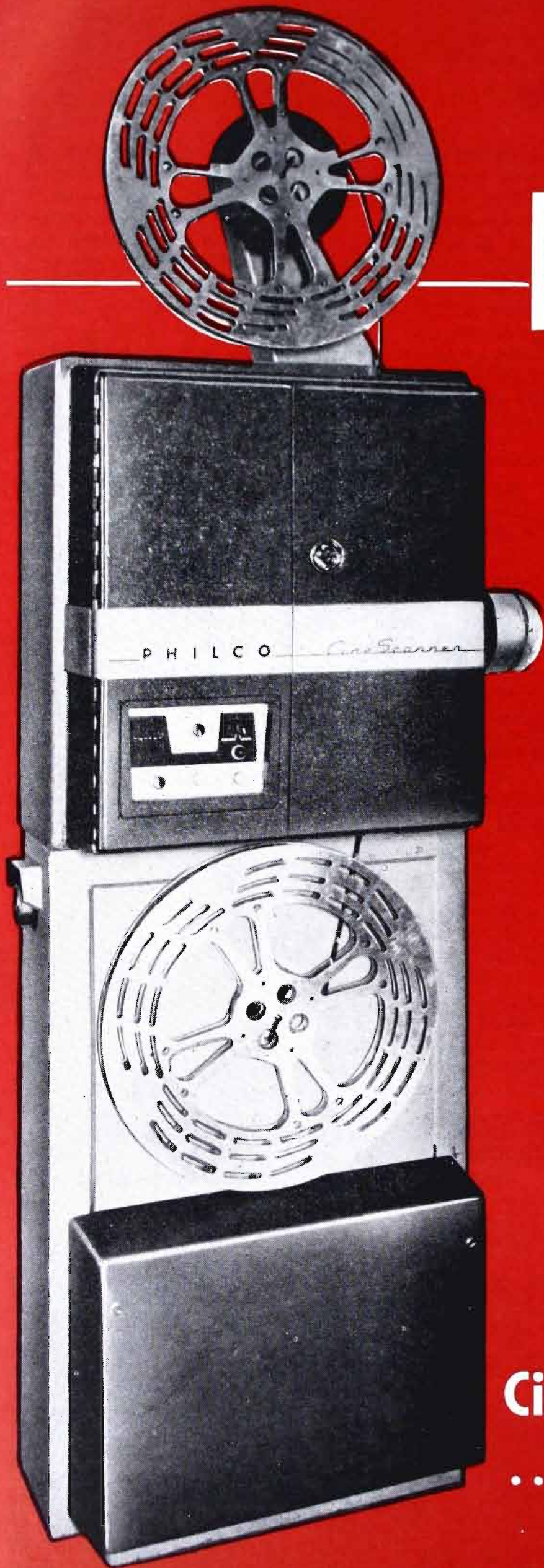
Caddigan has been a TV pioneer at Du Mont. Among the firsts he has been credited with instituting: first early morning (7:00-9:00) programming; first space show, *Captain Video*; first soap opera, *Woman to Remember*; and first successful one-man show, Bishop Sheen.

Caddigan's job is certainly the toughest of the four. In a field where competition is measured in direct proportion to your budget, his cause must necessarily suffer. Caddigan's fight is strictly an uphill one, one that requires more ingenuity and dollar-stretching ideas in order to compete with the bigger nets.

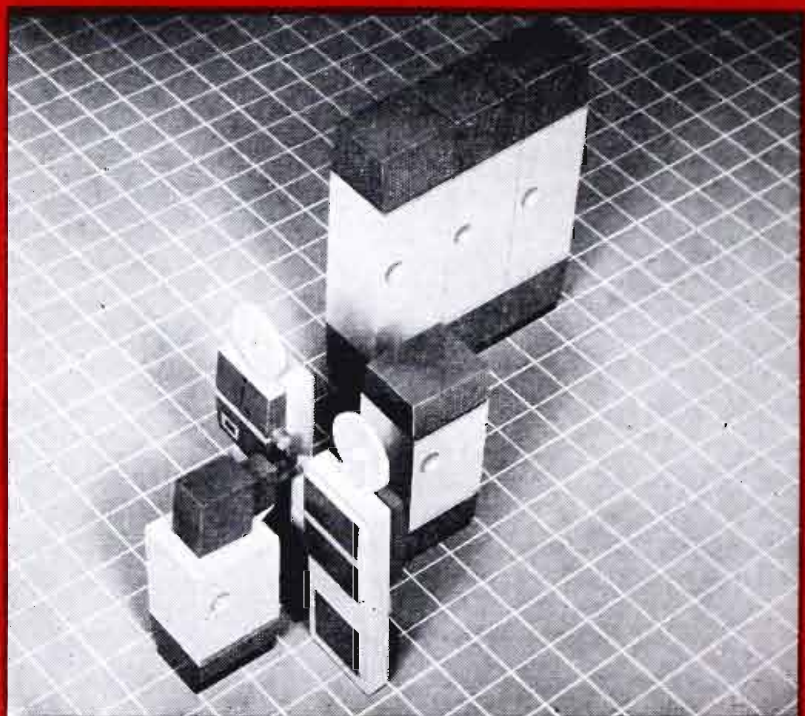
From their well-panelled offices these men, the programmers, make decisions that affect the whole industry. They decide, in effect, what shows the American people will watch.

In a complex business like television, of course, they don't make the decisions alone, a la Ziegfeld or Barnum. The constant executive suite wranglings, committee conferences and sponsor and agency powwows play an important part in the end product. Then there are always the Paleys and Weavers around to guide, advise, cajole and temper. But in the final analysis, when the battle of the webs is on, the men who hold the VIP title of programming head, have to answer for the overall programming strength of their own network.

Install the PHILCO



◀ This Philco 16mm CineScanner and its companion, the 35mm model, provide the finest film reproduction in either color or monochrome.



Multiplexed arrangement of two 16mm CineScanner film units and automatic dual slide changer for four program sources in color.

CineScanner—superior for monochrome
... the only practical method for color

PHILCO CORPORATION

CineScanner

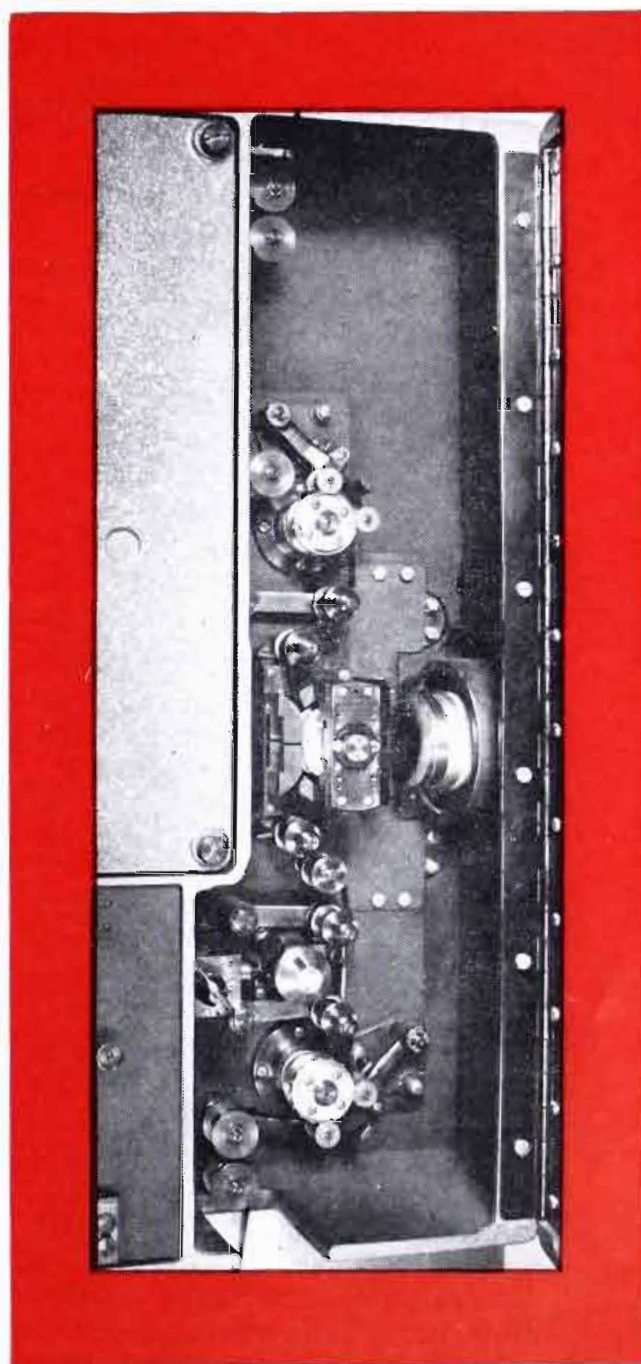
and enjoy modern film telecasting!

- Smooth, Silent Operation — No Flutter
- Preview of all Program Sources
- Color and Monochrome, 16MM and 35MM Models

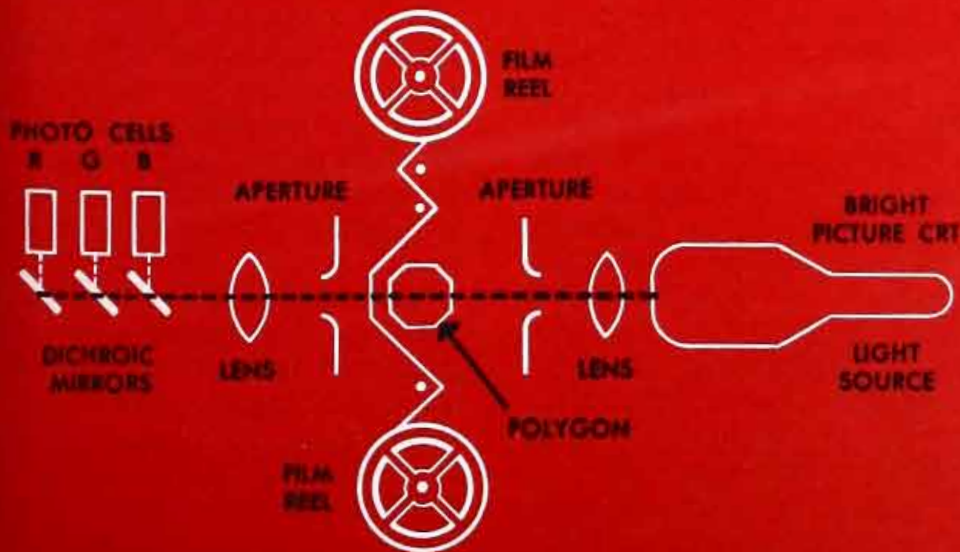
Once you've seen CineScanner operate—witnessed the clear, steady pictures and observed the smooth, silent performance—you will agree it's the only way to televise film—in *monochrome or color!*

There are good technical reasons why: The Philco CineScanner employs flying-spot scanning, a technique never equaled in producing high definition pictures. In CineScanner, there's no hot projection lamp to fail or burn the film. Only source of light is a long life, cathode-ray tube with dependable "cold" light harmless to film. CineScanner employs a special continuous-motion film transport mechanism designed by Philco and built by the Mitchell Camera Corporation of Hollywood... no noisy, film-damaging intermittents in the CineScanner! Most important of all to color Broadcasters, CineScanner uses economical photo tubes instead of expensive camera tubes... *and there are no color registration problems in CineScanner!*

With the Philco CineScanner, you can start today in monochrome, convert tomorrow to color—with no obsolescence of equipment! Get full technical data on this new and greatly improved method of televising films and slides. Contact Philco, Dept. TV today.



Interior view of the film unit showing precision film transport mechanism, sound head and the simplicity of the optical system.



Simplified diagram showing the basic principles of CineScanner operation.



GOVERNMENT & INDUSTRIAL DIVISION • PHILADELPHIA 44, PA.

In Canada: Philco Corporation of Canada Limited, Don Mills, Ontario

How did Station X get on the Schedule? — factors influencing station selection

These six Chicago timebuyers don't agree on which is "the" most important factor—Y & R's Reuter stresses audience composition; Burnett's Fleming says buying the most people is primary; Thompson's Fitzgerald emphasizes product—but all agree that station quality and integrity are basic

"Quality, integrity, sound policy"

Jane Daly, Head Timebuyer
Earle Ludgin & Co.

A STATION'S quality and integrity—its adherence to good, sound policy—is perhaps the most important factor in buying time. The timebuyer has to rely on the station and its representative to give him a true, clear and accurate picture of its own situation.

You soon know if you can trust a station or its representative, and conversely, if you cannot trust them to adhere to a policy and to advise you honestly and properly. If a station starts making concessions to one advertiser, it might be making them to others, too, and before long that station starts falling off in the value it can deliver for the advertiser.

The relative importance of other timebuying factors depends so much on varying conditions. For some products you need the biggest possible audience. For others, you require great selectivity of audience.

Sometimes we base our decisions on personalities and programming, both local and network, sometimes on coverage.

Of course any timebuyer can do a better job of timebuying in his own hometown than he can do anywhere else, because he knows all the intangibles about viewing.

One way I think that stations can help sell us is to provide kinescopes, or at least tapes, of their local shows.

"Station should improve availabilities"

Louis J. Nelson, Jr., Media Director
Geoffrey Wade Advertising

OUR primary interest is to do the most effective job we can do for our clients in all media. We want to get the most for every dollar we spend for them.

During the process of selecting a television station, ratings, coverage, station integrity and policies are all important factors to be considered in choosing among stations within a competitive market.

However, after all these points have been taken into account, it is our requirement that the station assume the responsibility of improving the positioning of our periods should better availabilities come up.

We at Geoffrey Wade do not feel that our timebuying job, nor the selling and servicing job on the part of the representatives, stops after a particular time segment has been selected.

Real concern on the part of representatives and stations in improving our schedules on their own initiative is one of our prime requirements.

We feel that all TV stations should allow continuing discounts to their consistent advertisers. That is why we are inclined to buy those stations that have adopted such a policy. We say this, of course, with the provision that they meet all our other requirements—ratings, total audience, coverage, integrity.

"First, the kind of audience"

Marion Reuter, Chief Timebuyer
Young and Rubicam

BASICALLY, in planning any campaign, we establish first the kind of audience we want to reach, and buy spots with that in mind. We consider what program or programs each station in a particular market has to offer to deliver that kind of audience.

One station may, for example, be great for a certain product, but not so good for another. Stations might deliver a different kind of market at different times of day.

We are, of course, interested in a large audience, but different ratings for the same time often vary so much that we don't buy on ratings *per se*. We have frequently bought announcements in participation shows when the ratings were modest but where the loyalty to the program or the talent was very high.

When the talent endorses the product advertised, it represents a distinct plus. This is hard to measure but it is good for many products.

Some stations also give us a plus in merchandising. One station has sent out letters to members of women's clubs in its coverage area when we have started advertising a certain product, and it has meant a great deal to that advertiser. This value would, of course, vary, depending upon the needs of marketing the particular product you are considering.



From left, Ludgin's Jane Daly; Wade's Louis Nelson; Y&R's Marion Reuter; J. Walter Thompson's Ed Fitzgerald; Seeds' Merle Myers; Burnett's Ken Fleming

"Who buys the product?"

**Edward R. Fitzgerald, Head Timebuyer
J. Walter Thompson Company**

WE have many different patterns for our television campaigns. But in each of them all factors are considered: composition of audience, cost, coverage, competition, rating, and availabilities.

We must first of all study carefully the product involved, analyze its sales territory, and who buys the product—men—women—children—or everyone. Then we look for an audience with the right composition to get the message to the people who matter.

Availabilities are very important today. We need to be certain that adjacent programs and spots are being used by companies that are currently or potentially competitors.

If we are to have an announcement schedule, we must have lots of flexibility, latitude, and authority to buy quickly. Good spots do not remain available long enough for an account man or client to look them over. Advertisers should not so restrict a timebuyer's authority by making him go to them or to the account man for prior approval on every buy.

Another factor—we never try to overlook the value of good relations with station representatives, because it is apparent that a friendly representative can be a valuable ally to a timebuyer. And of course this works both ways.

"Different clients, different yardsticks"

**Merle Myers, Chief Timebuyer
Russel M. Seeds Company**

THE basic factors that influence the choice of a station for a spot campaign are so closely related to each other that I find it very hard to pick out one and say "This is the most important." They all are—ratings, availabilities, audience composition, cost per thousand, and total audience.

Because of their individual problems, some clients of course do emphasize one yardstick over others.

For our Brown & Williamson account, for instance, we buy a lot of cigarette spots. Here we have to consider the availability of spots very closely. So much cigarette advertising is done on television that only a very narrow group of times is available which are not adjacent to commercials for other brands.

Another client of ours considers the cost per thousand with maximum care. But with him, too, the composition of the audience is a primary consideration. Buying a large audience is meaningless if you find yourself selling an adult product to an audience of kids.

We have other clients who are interested in merchandising aid from stations. The capacity to deliver substantial assistance in this respect might be a great advantage to a station under consideration. For other clients this support might have little value.

"Our primary job is buying people"

**Ken Fleming, Media Supervisor
Leo Burnett Company, Inc.**

REACHING the greatest audience is our primary consideration. We buy the spot that will deliver the most audience, of the type which we are after in any particular campaign.

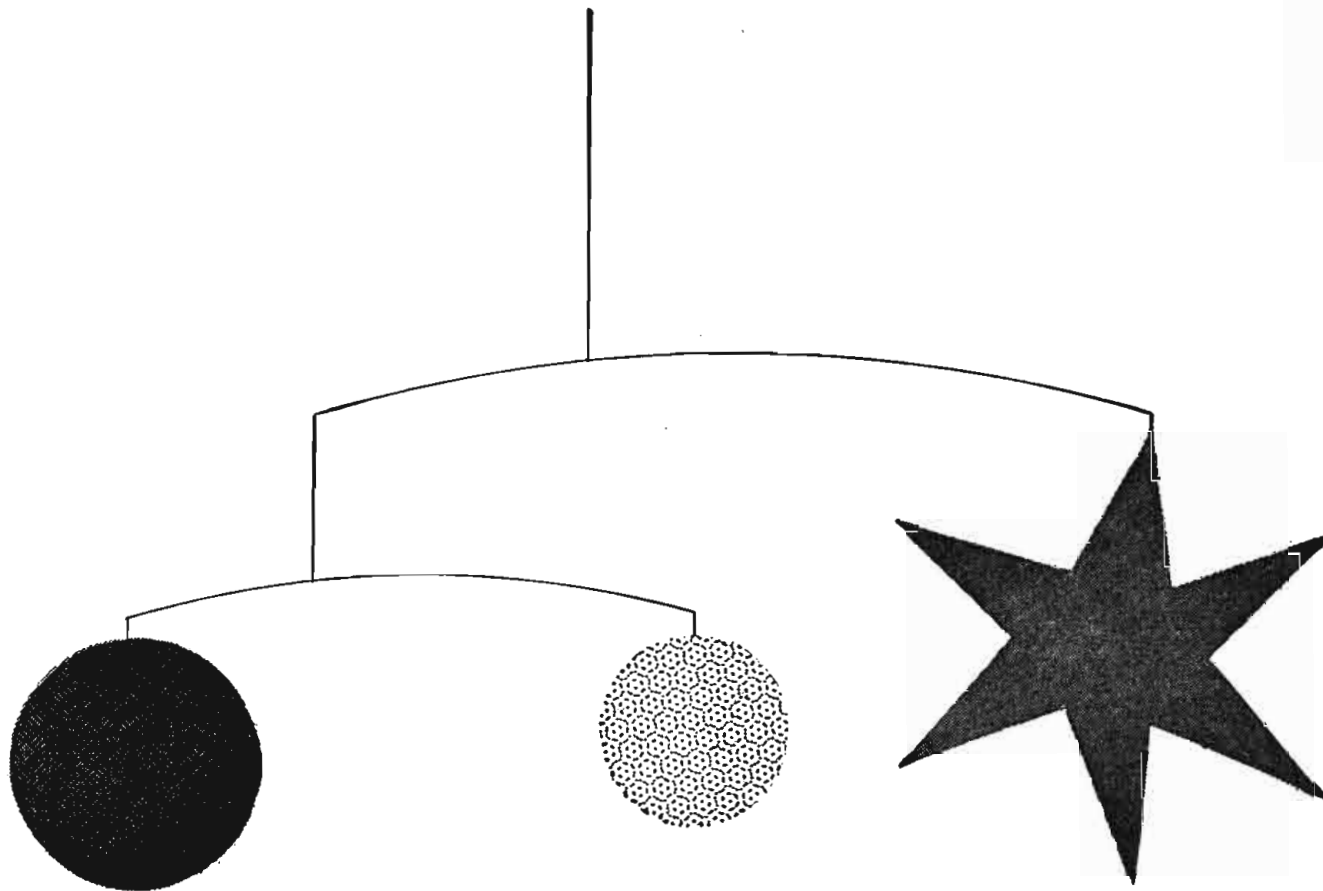
We always remember that our primary job is buying people. Merchandising is nice. We love it. But we cannot sacrifice our main objective—people—for it.

Merchandising is, of course, important, if we get a maximum audience along with it. As a supplement to selling arguments, it is great. But it is not a crutch.

If all other factors between two stations in a market are equal, and one of them offered merchandising opportunities as well, it might swing the deal.

It is always people that we are really after. For every product we are looking for a specific type of audience. And adjacencies are highly important, for they show what kind of, and what size, audience we are getting for our spots.

I believe that the greatest thing that stations and their representatives can do is to give us as many facts as possible on what we will get in the way of audience for our client's money. We need facts: on coverage, audience, the type of people we will reach. You can be sure that the station with the most cold, hard facts like this will best impress the media man.



Perfect balance...of skilled operating technicians, specially designed equipment, and constant laboratory research maintains Precision leadership in the field of film processing.

Electronic Printing, for example, illustrates the results of Precision's continuing search for improved ways to serve leading producers, directors, and cameramen. This important Maurer development in the printing of optical sound from magnetic original is installed at Precision for kinescope and other recording direct to the optical track.

*In everything there is one best...in film processing, it's **Precision.***

P R E C I S I O N

F I L M L A B O R A T O R I E S , I N C
21 WEST 46TH STREET. NEW YORK 36. N. Y.



A division of J. A. Maurer, Inc.

This month: Reruns of Former Network Shows

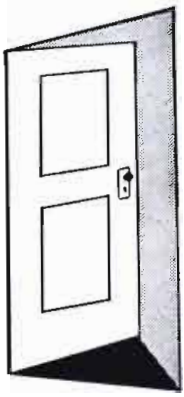
TELEVISION
MAGAZINE

FILM BUYING GUIDE

Ratings: July Telepulse

Ais Air	DETROIT WXYZ-TV—Mon 10:00 13.8 WWJ-TV Famous Playhouse 17.3 WJBK-TV News, Weather, Sports 9.5	HOUSTON KPRC-TV—Sun 8:00 32.5 KGUL-TV The Web 10.8	LOS ANGELES KNXT—Tu 8:00 14.5 KTTV Favorite Story 11.2 KNBH Midwest Hayride 7.4	SEATTLE KOMO-TV—Tu 7:30 19.8 KING-TV Martha Wright; Industry on Parade 14.0 KTNT-TV Flash Gordon 5.8	WASHINGTON WTOP-TV—Fri 7:00 7.2 WNBW Hopalong Cassidy 9.8 WTTG Captain Video; Lt. Palmer 4.2
	BIRMINGHAM WBRC-TV—Mon 9:00 25.3 WABT Mystery Playhouse 20.3	CHICAGO WGN-TV—Tu 8:00 15.7 WBKB Make Room for Daddy 11.7 WNBQ Summer Playhouse 10.9	CLEVELAND WNBK—Fri 7:00 11.3 WXEL Captain Video; News Parade 6.3 WEWS Big Playback; Green Thumbs 3.5	COLUMBUS WLW-C—Mon 9:30 17.8 WBNS-TV Studio One 26.3 WTVN Boxing; Film 10.8	DETROIT WWJ-TV—Sun 10:00 21.3 WJBK-TV Featurette 11.5 WTVN City Kid 8.8
Big 714	CHICAGO WBBM-TV—Sun 10:15 7.5 WGN-TV Courtesy TV Theatre 13.2 WNBQ News; Big Playback 6.7	HOUSTON KPRC-TV—Wed 9:00 25.8 KGUL-TV Colonel March 13.3	LOS ANGELES KTLA—Wed 8:00 4.9 KNBH I Married Joan 19.9 KNXT Godfrey & Friends 11.0	NEW YORK WABC-TV—Fri 6:00 2.9 WNBTV Cisco Kid 8.7 WCBS-TV 6 O'Clock Report; Early Show 6.7	BALTIMORE† WMAR-TV—Wed 11:15 7.0 WBAL-TV Picture Playhouse 6.8 WAAM Wrestling 5.0
	CHICAGO WGN-TV—Tu 7:30 7.2 WNBQ Arthur Murray 14.2 WBBM-TV Juvenile Jury 9.2	COLUMBUS WBNS-TV—Sun 9:00 19.3 WLW-C Dollar a Second 11.3 WTVN Break The Bank 10.3	HOUSTON KPRC-TV—Mon 10:00 26.3 KGUL-TV Bill Roberts; Channel 11 Theatre 9.5	LOS ANGELES KTTV—Wed 8:00 6.2 KNBH I Married Joan 19.9 KNXT Godfrey & Friends 11.0	PHILADELPHIA WFIL-TV—Fri 7:00 5.3 WCAU-TV Badge 714 10.4 WPTZ TV Reporter; Sports, Weather 3.0
C atured	CINCINNATI WKRC-TV—Wed 8:00 15.0 WLW-TV Kraft TV Theatre 19.3 WCPO-TV Strike It Rich 11.3	KANSAS CITY KCMO-TV—Sun 8:30 6.0 KMBC-TV What's My Line 18.8 WDAF-TV The Hunter 14.8	LOS ANGELES KTTV—Sun 10:00 10.2 KNXT The Web 12.2 KNBH Dollar a Second 11.0	MINNEAPOLIS-ST. PAUL WCCO-TV—Wed 6:30 10.8 KSTP-TV My Little Margie 17.5 WMIN-TV Two On The Aisle 7.3	OMAHA WOW-TV—Tu 8:30 18.0 KMTV Name's The Same 27.3
	CHICAGO WBKB—Sat 9:00 8.7 WBBM-TV That's My Boy 12.5 WNBQ Sat. Night Revue 10.7	DAYTON WHIO-TV—Wed 10:15 10.0 WLW-D Family Playhouse 11.8	DETROIT WXYZ-TV—Tu 10:30 11.8 WWJ-TV Boxing 19.0 WJBK-TV Meet Millie 8.3	KANSAS CITY KMBC-TV—Wed 9:30 10.8 KCMO-TV Wrestling 18.0 WDAF-TV All Star Theatre 6.0	LOS ANGELES KTTV—Wed 9:00 8.2 KNBH Kraft TV Theatre 14.2 KNXT Strike It Rich 12.0
K et ad	ATLANTA WSB-TV—Sun 10:00 18.3 WAGA-TV Favorite Story 12.5 WLW-A Hour of Decision; Sky Theatre 1.8	DAVENPORT-ROCK ISLAND WOC-TV—Tu 9:30 21.5 WHBF-TV Blue Angel 15.5	HOUSTON KPRC-TV—Sun 9:00 30.5 KGUL-TV Sunday News; Martha Wright 9.5	KANSAS CITY KCMO-TV—Th 8:30 11.8 KMBC-TV Place The Face 18.0 WDAF-TV Foreign Intrigue 17.8	MINNEAPOLIS-ST. PAUL WCCO-TV—Mon 10:00 21.3 KSTP-TV Today's Headlines; Weather, Sports 18.8 WTCN-TV 3 Star Final 7.0
	BALTIMORE* WMAR-TV—Sat 7:00 7.8 WAAM This Is Your Zoo 4.3 WBAL-TV Janet Dean, R.N. 4.0	CLEVELAND* WEWS—Sat 10:30 11.0 WNBK Private Secretary 12.3 WXEL Saturday Night Show 11.8	DETROIT** WWJ-TV—Sun 10:30 15.8 WJBK-TV Place The Face 13.8 WXYZ-TV Sunday Drama 7.3	KANSAS CITY*** KCMO-TV—Fri 9:00 14.8 KMBC-TV News, Weather 11.3 WDAF-TV News, Sports; Film 8.0	MINNEAPOLIS-ST. PAUL* KSTP-TV—Wed 8:30 16.0 WCCO-TV Boxing 27.0 WMIN-TV Nickelodeon 4.5
A itor	CHICAGO WBKB—Tu 10:30 6.4 WGN-TV 4-Clover Theatre 11.0 WBBM-TV News-Harrington; Kup's TV Column 4.2	HOUSTON KPRC-TV—Sun 10:30 15.5 KGUL-TV Channel 11 Theatre 7.0	SAN DIEGO XETV—Wed 7:30 13.0 KFMB-TV Boxing; News 25.5 KFSD-TV World of Mr. Sweeney; Camel News 6.8	SEATTLE KOMO-TV—Th 10:00 11.0 KING-TV World Today; Channel 5 Playhouse 11.8 KTNT-TV News; Late Show 7.3	NEW YORK WNBTV—Fri 7:00 5.4 WCBS-TV Early Show; Rain or Shine 7.4 WABD Captain Video; Marge & Jeff 5.5

†The Telepulse; *Appearing as Kent Theatre; **Appearing as Star Playhouse; ***Appearing as Twin Sycamore Theatre



AN
open door
to the Nation's
Test Market!
WLBC-TV

Muncie . . . sometimes called Middletown, U.S.A. . . . has been the nation's recognized test market for years. Reach this rich Muncie area market via WLBC-TV.

- ★ 70,000 UHF sets
- ★ 65% tuned to Channel 49
- ★ \$200 Base Rate
- ★ All 4 networks
- ★ Proven Test Market



MUNCIE, INDIANA

TELEVISION
MAGAZINE

**PROPS AND
PREMIUMS**

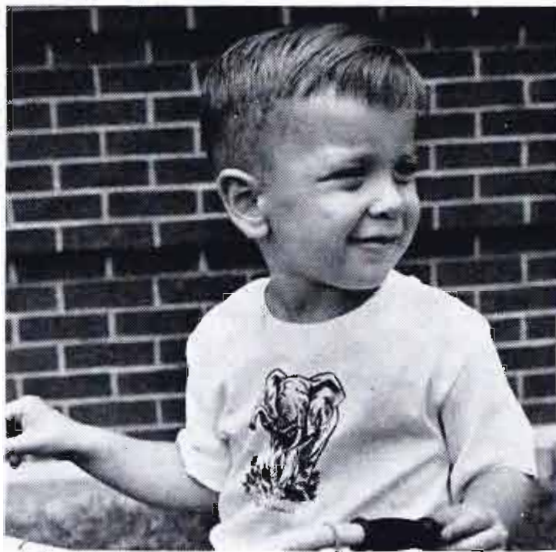
A REPORT ON PRODUCTION,
SALES AND PROMOTION AIDS

By Tad Reeves

MAKE BURRO-CRATS OF YOUNG WRANGLERS. . . . Here's a prize to make them feel like honest-to-goodness ranch hands—real, live Mexican burros from South of the Border. Both male and female animals are well mannered, gentle, and make friends easily.

Hardy specimens, they live in any climate, eat almost anything—straw, hay alfalfas, grass, bananas, and occasionally candy. All are selected from fine top-grade livestock, sound, well-fed, fat and clean—guaranteed by the shipper. All animals have been dipped and examined by a veterinarian.

When fully-grown these burros stand about 43 inches high and weigh almost 200 lbs. Baby burros, 38 inches high and weighing 50 lbs., are suitable for children up to five years old. Young burros, 40 inches high and weighing 100 lbs., are suitable for youngsters up to ten years old to ride or drive. Baby and young burros cost \$120.00 for females and \$100.00 for males. Shipping charges are extra, averaging from \$20.00-\$40.00. Burros come to you uncrated with food and water for journey via Railway Express collect. Mexican and American duties are paid.



BRING 'EM IN ALIVE! . . . 390,000 customers in 13 weeks stopped in stores of one midwest concern to get free "hot-iron" decals featured on its TV show. This particular sponsor found that the series of 12 wild animal transfers tied-in with "Ramar of the Jungle" was the least expensive traffic draw he ever used.

A youngster can press on the decals himself. Each is approximately three to five inches in size—easy to mail.

The series of 12 animal decals for \$9.00 per M in lots of 2,000, and \$5.00 per M in 5,000 lots. There are other designs available—insignias for juvenile police captains, fire chiefs, etc. For \$50 you can have a special decal created.

GENOO-WINE ARTICLES gathered from the plains of Texas. Old, worn and weathered wagon wheels from vehicles of bygone days make authentic-looking display and theatrical props. Diameters vary from 36-52 inches in medium heavy and extra heavy weights. \$12.50 apiece or \$40.00 for four.

This same company can get you old-fashioned telephones retired after years of small-town service. Just as they came off the wall, they're \$22.50 each.

ENOUGH SMOKE FOR A FOUR-ALARM FIRE can be produced by a candle. Made of a black charcoal or incense-like substance (approx. five inches high, 1 1/4" diam.), it is capable of producing quantities of harmless smoke for as long as six hours.

It's quick-starting, easy to control in limited areas and is approved by both the N. Y. C. Fire Department and the Board of Health. Cost—\$36.00 per dozen.

PIGSKIN HIGHLIGHTS published in a compact but comprehensive booklet called The 1954 Football Handbook and Schedules makes a sure-fire giveaway for sports and related shows. It's the most authoritative football booklet on the market prepared by The Sporting News, the world's leading sports journal. Included in this 32-page handbook are preview of the coming season, statistics on past years, pictures of leading coaches and players, and descriptions of basic plays and signals. There are schedules of nearly 300 schools plus all professional games.

The booklet is a two-color job which carries your imprint on the front cover. Cost for as few as 200 handbooks is \$26.90.

WRITE TO Props & Premiums, TELEVISION Magazine for names and addresses of suppliers . . . 600 Madison Avenue, New York 22, N. Y.

T. V. story board

A column sponsored by one of the leading film producers in television

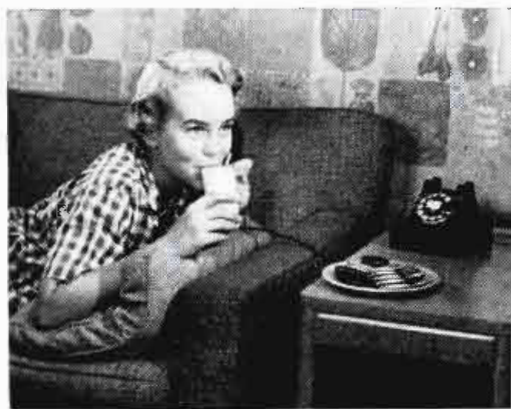
SARRA

NEW YORK: 200 EAST 56TH STREET
CHICAGO: 16 EAST ONTARIO STREET



"That's the beauty of Lux" is the theme of a new series of commercials by Sarra for "Lux Video Theatre." Close-ups of Hollywood stars, plus demonstrations of the actual Lux Beauty Treatment visually prove that Miss Average Girl can become Miss Glamour Girl. High style photography is used throughout this series produced for Lever Brothers Company through the J. Walter Thompson Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



A new series for a new product, Instant Pet Milk! Appetite appeal, economy are stressed by human interest, pop-in, and stop motion. Easy instant use is emphasized by live photography and an animated background of tiny snow flakes. Produced by Sarra for Gardner Advertising Company and their client, Pet Milk Company.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Warm family appeal is made realistic in a new commercial for the Crane Company. Crane Radiant Baseboard Heating is shown in attractive interior scenes stressing the fact that it blends with the general decoration and becomes part of the room. A free booklet offer ends the dignified sell. Produced by Sarra for the Crane Company through Leo Burnett Co., Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street



Imaginative beginnings set the stage for Sarra's strikingly creative series of one-minute and 20-second TV commercials for Cook Paints. With each product being treated separately in every commercial, such delightful symbols as festive balloons and full rainbows graphically illustrate the colors in which Cook's Outside House Paints, Shadotone Enamel for Interiors and Scuff-Proof Floor Enamels are available. And interesting visual originality that insures high memory recall sells hard on points of product superiority. Created by Sarra for the Cook Paint & Varnish Company in collaboration with R. J. Potts-Calkins & Holden, Inc.

SARRA, Inc.
New York: 200 East 56th Street
Chicago: 16 East Ontario Street

Networks Make Room for Low Budgets

(continued from page 29)

production; it keeps a 52-week schedule, but assuming time could be cleared, such a buy could be made on a skip-week basis.

Some of the ways that advertisers are using to fit network TV into their limited budgets:

Magazine-type shows

Buying insertions in the magazine-type shows — NBC's *Today*, *Home* and *Tonight*, CBS-TV's *Morning Show*, DuMont's *Paul Dixon*. The case for this category has been stated over and over again. Art Duram, vp for radio-TV at Fuller & Smith & Ross, nutshellled it by saying, "With a small budget, it's one of the best ways to get maximum circulation and frequency. We found in some cases that network magazine shows are as much as 40 per cent cheaper than their equivalent in daytime spot."

Participation schedules are thoroughly flexible. They have been bunched together for frequent exposure during a peak selling season (Florist Telegraph Delivery, Red Cross Shoes) or spread throughout the year (Wearever, Armour).

Personality segments

Buying for 13 or 26 weeks, segments of highly merchandisable programs like *Garry Moore*, *Linkletter*, and *Bob Crosby*, on CBS-TV, *John Daly and the News* and *Breakfast Club* on ABC-TV, *Paul Dixon* on DuMont, *Howdy Doody*, the daytime serials on NBC.

Half sponsorship

Buying half sponsorship on a low cost program, such as DuMont's *Rocky King*, costs for which are split down the middle by American Chicle and Pharmaceuticals, Inc., each paying \$4,500 per program.

Summer sponsorship

Buying summer-only sponsorship of programs taking a hiatus was done this past season by Associated Products, which put *Arthur Murray Party* in the vacant *Berle* slot and by Toni which scheduled *Jack Paar* in the wintertime period of *My Favorite Husband*.

Alternating sponsorship

Buying alternate weeks. There are few shows for which 26 bi-weekly telecasts will fit into a \$250,000 budget, but advertisers can come in under the wire with 13 telecasts covering six months. Many advertisers have been able to use alternation successfully in

buying program segments. Next fall, Hoover will alternate on one quarter-hour of *Garry Moore* with Comstock Foods; so will others.

Limited network

Buying a limited network, covering only the largest or most strategic markets. While CBS-TV and NBC's "must buy" requirements have allowed for this kind of lineup in only a few cases, there have been some successful exceptions.

Wrigley uses *Gene Autry* on 11 CBS-TV stations. Its time costs run about \$11,000 per week. Norwich's *Sunday News Special* on Sunday at 11:00 runs on only 25 CBS-TV stations.

Last season on ABC-TV, Ex-Lax ran *Leave It to the Girls* on 15 outlets and Ammend had *Hail the Champ* on 19. On DuMont, American Chicle had *Twenty Questions* on 25 and Tydol had *Broadway to Hollywood* on 13.

Regional network

Buying a network show and sharing the sponsorship on a geographical basis, covering key markets. Hamm Brewing and Amoco alternating with Noxzema split the tab on *See It Now*, each one reaching only those markets where it has distribution. This same technique has been used before by large regional advertisers, but it can also be used by a national advertiser to stretch dollars.

For the West Coast, the networks have regional sponsorship plans of various kinds. For instance, CBS-TV's *Panorama Pacific* can be bought separately to cover the Coast or as part of a national set-up with the *Morning Show*.

Sports events

Buying sporting events, either portions of seasonal sports schedules or one-shots such as races, All-Star or Bowl games. Pre- and post-game features have also been found to be successful vehicles for moderate budgets. When General Motors sponsored the NCAA games, two of its divisions, Pontiac and Oldsmobile, bought rider programs, each at less than \$250,000.

Several years ago, John P. Cunningham, Cunningham & Walsh president, wrote in this magazine, "I can foresee the day when sponsors will be buying one inning apiece of a Yankee-Indian baseball game."

That day has just about arrived. DuMont's Pro football schedule provides for cost-sharing by re-

gional networks as well as by co-sponsorship. Brewing Corp. of America will have half-sponsorship of 12 National Football League games. Atlantic Refining has partial title to the "away" games of three teams and will bankroll the telecasts in Pennsylvania, Delaware, New England and parts of Ohio. In some of these markets, Chevrolet dealers will pick up the other half of the tab.

Special events

Buying special events—the full or shared sponsorship of one-shot programming can be tailored to fit modest budgets. Despite the box-car figures that have been quoted for such shows, they frequently cost no more than sponsorship of two or three "ordinary" programs. Continental Manufacturing's filmed coverage of the Indianapolis Speedway race on 28 ABC-TV stations and Amoco's *Years of Crisis* on 41 CBS-TV outlets are good examples.

What do you get for your money?

Granted that there are many ways of getting on network with less than \$250,000 a year, the question becomes, "What do you get for what you pay?"

The cost-sharing shows mentioned above are among the soundest buys in the medium. Because a very limited program outlay stands a limited chance of attracting a huge audience, many advertisers have found that they can reach more people more economically by investing their money in a piece of a "big" show.

An advertiser can reach as many as 1,250,000 homes on *Today*. He can reach over 2,500,000 homes with *Rocky King*. *Howdy Doody* gets into almost 4,250,000 residences for the juvenile trade. *Garry Moore* is beamed to over 3,900,000 women daily.

At the end of last season, *Today* was delivering a thousand homes per commercial minute at \$2.43, based on a March Nielsen average of 7.6 and a \$4,280 time-plus-program bill.

Home's March cost-per-thousand was \$3.30 per participation.

Yes, TV costs have risen. The giant advertisers are trading up. And the big shows are more expensive than ever. But because of this, the networks have had to provide more opportunity for the advertiser saddled with a smaller budget. Now he can find his niche in TV more easily than ever before.



"T'AIN'T ONLY WHAT YOU GOT— IT'S HOW YOU USE IT!"

Little Egypt could doubtless boast some special features that most of us hayseeds at WDAY-TV ain't got—but *boy*, how we *use* what we *do* got!

First, we got the *only TV tower* in the fabulous Red River Valley—the-*only TV station* in Fargo!

Second, we got the *best* programs from NBC, CBS and ABC, and leading film producers—plus 57 sparkling local programs!

Third, we got engineering and programming know-how that's worth approximately a million watts, as far as audience preference is concerned!

And lots more! Ask Free & Peters!

**INTERCONNECTED FOR LIVE NETWORK PROGRAMS
ON OCTOBER 1, 1954**

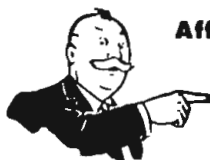
**Location Of TV Stations
Nearest To Fargo, N. D.**

Minneapolis-St. Paul . . . More than 200 miles
Bismarck, N. D. . . . More than 185 miles
Valley City, N. D. . . . More than 50 miles

WDAY-TV

FARGO, N. D. • CHANNEL 6

Affiliated with NBC • CBS • ABC



FREE & PETERS, INC.,
Exclusive National Representatives

THE UHF DILEMMA

(continued from page 27)

There is always hope for further miracles from the engineers, but for the present, the economics of the UHF situation are tied to the physical facts.

The Trap—"nationwide and competitive"

By now even the Commissioners must be aware that they fell into a trap of their own creation—the goal of a "truly nationwide and competitive system of television broadcasting." It was unrealistic, and so was their method of achieving it.

Against the advice of the entire industry, they mixed V's and U's in order to give local television

service to the greatest possible number of communities.

But what does "truly competitive" mean—to have more stations in a market than it can support? Who is to say whether three, four or ten networks are essential to the public interest or to the perpetuation of free economy?

How can a station serve its community if it can't get advertising revenue? Should areas with tremendous populations be short-changed so that Gopher Prairie can see hometown newscasts? Granted that they might want—and deserve—their own stations, but do small towns have the same airline service, educational facilities or shopping centers as large cities?

As long as advertising pays the way for television in this country, Gopher Prairie can't be made capable of supporting metropolitan services by administrative action.

Two years and 76 returned UHF permits since the thaw, what can be done to give the UHF operators a hand, without hurting the public and without destroying the investment of television's successful businessmen in both portions of the spectrum?

You can't change an omelet back into eggs.

There has been a proposal to reserve color TV for UHF stations only. No one can seriously expect advertisers to buy the many UHF stations they have ignored to bring additionally expensive color programs to people who will see them in black and white. And should the people in VHF markets be deprived of color in order to bail out the marginal U owners?

Another suggestion would curtail the power of VHF stations to prevent coverage of U areas from the outside. To take away from telecasters something which has already been granted them, even with "due process of law," to force consumers to pay for conversions they haven't needed, to deprive advertisers of some of their most attractive market buys—this is an extreme measure.

Had the Commission held back on power and tower increases immediately after the thaw, it might have helped the U's, but it might also have been a real disservice to the public and to the advertisers.

Then there's the proposed freeze of V grants until new U's can get on and build so much circulation that V competition won't hurt them. This has the same defects as the everybody-into-UHF plan.

Artificial controls won't help

After all, the FCC is still plumping for a "competitive" system. Within the framework of our economic and political system, controls which artificially destroy competition are almost impossible to impose.

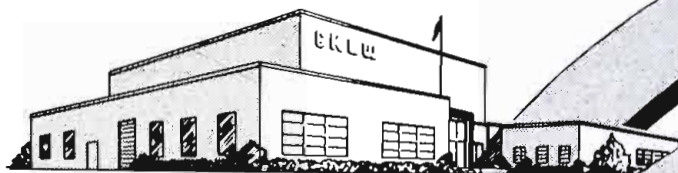
Some of the more sensible proposals offer tangible help for the U's, but not total solutions.

The extension of the multiple ownership rules to permit two UHF as well as five VHF stations under the same banner, makes sense. It would help more than just the handful of stations that

(continued on page 76)

NOW ON THE AIR!

THE MOST POWERFUL TV STATION IN NORTH AMERICA



CHANNEL 9 CKLW-TV

DUMONT and CBC

325,000 WATTS

National Representative
ADAM YOUNG TELEVISION CORPORATION

J. E. Campeau
President

CKLW-TV DETROIT

GUARDIAN BUILDING



Shooting that helps save lives

DALLAS POLICE REPORT EXCELLENT RESULTS WITH DU PONT FILMS DESPITE UNPREDICTABLE LIGHTING AND WEATHER

Plagued by a high accident rate, the Dallas Police Department made a series of safety movies on the importance of careful driving. For the most part, shots of actual traffic accidents were used. The movies were made on Du Pont Motion Picture Film.

Taking this real-life footage is seldom easy. Day or night, the police photographer must be prepared for cloudy weather, heavy fog . . . even driving rain. And regardless of time of day, there's always the problem of lighting. That's why the versatility of Du Pont Film is so important for these operations. It's proved ideal for television broadcasting of these safety films, too.

No Chance for Retakes

Many of these motion pictures are designed to train rookies. One that shows the rights and wrongs of directing traffic, for example, has been so successful that other police departments have copied it. However, in making these films there's often no opportunity for reshooting scenes and the consistency of Du Pont Film from reel to reel naturally proves valuable.

Used Normal Indoor Lighting

Another film made by the Department teaches merchants and salespeople how to apprehend swindlers and shoplifters. It was shot under normal retail-store lighting without a single auxiliary light. Yet every frame was bright and clear, thanks to the high speed of Du Pont Motion Picture Film.

Both Du Pont 930A and 931A offer wide latitude, excellent definition. And their high speed plus longer tonal range make them ideal for semi-professional motion pictures and TV news releases. For more information,

write your nearest District Office or: E. I. du Pont de Nemours & Co. (Inc.), Photo Products Department, Wilmington 98, Delaware. *In Canada: Du Pont Company of Canada Limited, Montreal.*

District Offices

ATLANTA 5, GA.	805 Peachtree Bldg.
BOSTON 10, MASS.	140 Federal Street
CHICAGO 18, ILL.	3289 N. California Ave.
CLEVELAND 14, OHIO	1033 Union Commerce Bldg.
DALLAS 1, TEXAS	506 Tower Petroleum Bldg.
LOS ANGELES 38, CALIF.	7051 Santa Monica Blvd.
NEW YORK 11, N. Y.	248 West 18th Street
PHILADELPHIA 2, PA.	225 South 15th Street

DU PONT MOTION PICTURE FILM

DU PONT

REG. U. S. PAT. OFF.

BETTER THINGS FOR BETTER LIVING . . . THROUGH CHEMISTRY

How much
can you save on
handling of your
TV film?

To find out
take the **BONDED** test!

1. Estimate your total cost per print for the round trip — to station and return. If you know your total cost, enter here: \$ _____

If not, here's a check list of steps performed by Bonded to help you estimate your total cost. Enter what you think your cost is for each service, skipping those you do not now receive.

Attaching leaders	\$ _____
Mounting on reels	_____
Inserting commercials	_____
Cost of container, reels	_____
Shipping	_____
Print Control Record	_____
Confirmation of waybills	_____
Immediate check in on return	_____
Examination and repair	_____
Cleaning	_____
Removal of commercials	_____
Report of print condition	_____
Storage	_____
TOTAL	\$ _____

2. Next, estimate the number of prints (programs, features, or commercials) you use in an average month. Multiply. Put the total here. \$ _____. *Don't just groan, move on to Step 3.*

3. Now phone, or write, for a Bonded TV Film Service estimate and plan for handling your film. It costs you nothing to find out. And — whether your needs are large or small, whether you now do your own film handling or not — you will find that Bonded can do the job better and cheaper.



TV FILM SERVICE

LOS ANGELES • NEW YORK
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THE UHF DILEMMA

(continued from page 74)

might thus be acquired by the networks and outfits such as Storer, Westinghouse and Meredith. First aid for only a dozen U outlets would mean new vitality and greater advertiser interest for others.

Certainly the authorization of permanent satellite stations would ease the burden for many operators. If Gopher Prairie doesn't attract the national bankroller, perhaps an amalgam of East, South, and West Gopher Prairie with Mudville will get on his market list.

The removal of excise taxes from all-band sets would make it easier to gain conversions.

The most nearly complete solution would, of course, be to kill the thing that is killing UHF—the mixed market. De-intermixture however has an impressive number of drawbacks.

It would mean hardship for many VHF station men, for the set-owners and possibly for the advertisers. Frank Stanton's proposal seems to us the most feasible — have the Commission prepare one or more plans to make at least the first 100 markets either V's or U's, with priority going to preservation of the set owner's investment and then to protect the existing licensees; when specific plans are available, then examine the feasibility of the project.

De-intermixture plans have been made before, but the FCC found that they left too many areas without TV. Perhaps the best that can be done now is to provide for de-mixing in just a few markets.

What is at stake, though, is more than the salvation of a few U's.

There can't be four equally sound network advertising media unless there are four V's (after de-intermixture, perhaps four U's will do it).

Under the present allocation setup, 13 of the top 50 cities have only two channels in the lower band. This means two handicapped networks and many advertisers who will pass up the medium because they can't get sufficient clearances.

Should nothing be done to help UHF, it is possible that some U's will succeed, even where there is strong V competition. Able and aggressive managements have been able to beat the odds in almost every field of business.

Not all the stations that have closed their doors were U's. Not

all the existing V's are making money nor will they be in the future. On the other hand, there are UHF operations which are healthy and which will continue to be.

The troubles of the U stations are in many cases those of the small market outlet which can't get national billings because it can't offer the advertiser large, unduplicated circulation at a favorable cost per thousand.

The abolition of the UHF-VHF differential then cannot guarantee that each and every licensee will show a profit. Of course, equalizing the chances for success of the two types of operation would be a positive step.

Needed: clear thinking

The industry and the government however must make certain that the cure is not worse than the disease.

The plight of UHF has distorted the entire TV broadcasting picture. The possibility of calling in the government to take drastic police action is in itself a cause for alarm.

Any plan is a bad plan if, in order to aid the weak sisters in the business, it penalizes the public, the owners of existing stations or those who manufacture or sell receivers.

Now is the time for the FCC to completely restudy allocations and come up with a plan for de-intermixture, at least for a few market situations.

This is perhaps the only way that the Commission can redeem itself before the public and before the industry which had warned it against mixed markets.

The FCC has shown courage recently in going ahead with temporary authorization of satellite stations. But this is just a start.


On the part of the industry and its advertisers, what's needed is less talk about U's and V's and more attention to the kind of audience that each individual station delivers.

Many shrewd timebuyers have been advocating this all along. Frequently they have had a hard time selling the client on anything with a channel number above 13. The smart advertisers who have bought on station performance without regard to label have found that a sound U is a sound buy.

What must be immediately forthcoming from the FCC and the Senate Subcommittee is a clarification of the problem—a definite statement of what can and cannot be done.

A la carte

Think of the range of choice film offers. For with film you can select clips from libraries containing millions of feet. And film clips wisely inserted, help change pace, set new scenes without expensive location shots . . . thereby help spark "live" shows, help cut costs everywhere. They are available on nearly every conceivable subject through commercial film libraries . . . and made on **EASTMAN FILM.**



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IT took Frank Stanton to show the way. It's puzzled us for years why the broadcasters, with the world's most powerful medium at their disposal, resort to writing letters to the editor, letters to congressmen, but actually do nothing at all about fighting for their own causes, *with their own medium*.

Three years ago, when the Kefauver hearings were just about over, there were all types of local ordinances forbidding the telecasting of city council meetings, etc. TELEVISION Magazine, realizing the hesitancy and perhaps the fear that station management had of speaking out, went to Telenews. With its cooperation, we offered all the stations in the country film clips. The idea was that they could show on the air various hearings, abruptly

stopped by the owner or general manager of the station who would appear on the telecast and point out that hearings like this were not available to the public because of various local and national restrictions. Then the public would be urged to write to congressmen or city officials calling for remedial action.

Seventeen stations sent for the films. Many others expressed verbally, but pointedly not in writing, that they would like to use them but were afraid they might offend the FCC, and were playing it safe with local politicians, etc.

Imagine what newspapers would have done if their reporters were banned from any hearing of any kind whatever. There isn't a paper in the country that would not have had a front page editorial on the subject.

Frank Stanton deserves the tribute of the entire industry, not only stations, but advertisers as well. Because, with the public hearings

denied to the television broadcaster, the very guts of this business is lost. TV becomes an entertainment medium and not a vital means of communication.

This is television's big chance to take on stature. Up to now the industry has lacked leadership and initiative in its fight to tell its side of the story. This isn't a subject to be whispered behind closed doors. It's something that the country should be told about. And is there a better way to tell it than with the telecasters' own powerful medium?

It is the responsibility of television management to utilize this greatest of mass communications media to fight its own battles. Television broadcasters throughout the country can bring their stories to their local audiences now. Again TELEVISION Magazine makes the offer of supplying the stations across the country with film clips of various hearings, completely edited. Write or wire today.

And they talk about television

WE feel compelled to reproduce part of this front page from a recent issue of the World-Telegram, the New York Scripps-Howard paper. The headlines speak for themselves. Why don't the numerous public-spirited organizations which are always attacking television take a look at the newspapers? Surely, you don't keep the newspaper away from the youngsters. The object here is not to whitewash television, it's just to point out that pressure groups of one kind or another are ganging up on television.

Perhaps the only media (and this includes radio, television and newspapers) that stand out with some basic editorial integrity are the better magazines: *The Saturday Evening Post*, *Life*, *Look*, *The Reader's Digest*, *Holiday* and any number of others. Here is editorial direction, here is editorial restraint. Which one of these books couldn't materially increase their circulation, perhaps only for a short period of time, but still substantially, by featuring a bit more cheesecake? Not that *Life* and *Look* don't occasionally dabble in a sensational story or cheesecake. It's because of editorial restraint that a magazine like the *Saturday Evening Post* over a period of many years has become practically institutional in millions of homes—an institution

that has withstood the competition of perhaps more vital publications, such as *Life*.

Many newspapers, on the other hand, have become more sensational in order to "save" falling circulation. The results are too obvious. You can't win, you can't build respect, you can't become a decent vehicle for the advertiser.

There is a lesson in this for the television broadcaster and the advertiser. Regardless of what some crackpots or characters might say about the great harm to our young people caused by TV's crime shows, and the arguments that the shows really aren't too bad, the fact remains that these same shows are not the best that can be offered to children in the formative years. Too many stations have taken the attitude that they've discharged their responsibility merely by displaying the NARTB code. It's high time that many stations and some of the networks take a good hard look at their programming and then determine what their responsibilities are.

And the advertiser, though he may shrug the blame off on the network, is just as responsible if he sponsors questionable programs.

F. D. Kugel

